THE MODERN TAILOR, OUTFITTER AND CLOTHIER

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THE MODERN TAILOR, OUTFITTER AND CLOTHIER

HENRY POOLE & CO., LTD., SAVILE ROW, LONDON, W.1.

THE MODERN TAILOR OUTFITTER AND CLOTHIER

GENERAL EDITOR

A. S. BRIDGLAND, M.J.I.

EDITOR OF "THE TAILOR AND CUTTER"

VOLUME I

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PREFACE

NO attempt has hitherto been made to produce a work for the Tailoring Trade which could aspire to the scope and purpose of an encyclopædia. Such a project has only been rendered possible by the co-operation of men of diverse gifts and varied knowledge. In practically every case specialists asked to deal with a subject accepted the offer and gave of their best.

In undertaking a task of this nature, breadth of view was the main consideration—the Clothing Trade being looked upon as a whole. It was imperative to remember in such a survey that not only is there the high-class tailor conducting an exclusive trade, but the medium-class bespoke tailor whose work is also individual, and the colossal ready-to-wear or wholesale branch. A reasonable outlook shows these as parts of a great industry. Each can learn from the other: the bespoke trade teaching style and the wholesale trade methods of production.

The Editor is grateful to all those in every section of the trade who have collaborated with him and spared no pains to make the work a success. He would like to express thanks to Mr. William Cooling Lawrence for his wise and temperate introduction; to Mr. Frank Chitham for a candid and reasoned view of the future of the trade; to Messrs. Hawkes & Co. and Mr. Charles Howell for the loan of various illustrations; to Messrs. Dormeuil Frères for photographs; to Mr. J. D. Higgins for his views on trimmings; to various West End masters for drafts of fashionable garments—indeed, to one and all who have contributed articles, drawn diagrams, or given permission to reproduce illustrations.

A. S. B.

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THE MODERN TAILOR, OUTFITTER, AND CLOTHIER

VOL. I

INTRODUCTION

By WILLIAM COOLING LAWRENCE

President, Association of London Master Tailors, and Chairman, Joint Conciliation Board)

IT is impossible within the limited space at my disposal to do more than sketch in brief outline my opinion of the importance and complexity of the Tailoring Industry.

In literature the genius of Carlyle has not disdained to speculate on the philosophy of clothes.

In the progress of wool from the sheep's back in Australia to the mills of Bradford, it is amazing to reflect on the labour and technical processes required to produce the cloth, the raw material of the Industry.

On its wholesale side the tailoring trade provides ample scope for organising skill and the employment of large amounts of capital; while in the fashionable shops of the West End of London the trade reaches almost the dignity of an art, in which accuracy of cut and perfection of workmanship are displayed in material of the highest quality.

To the individual, happily endowed with the requisite industry, intelligence, and attention to detail, the vocation of a tailor offers an interesting career, with well-paid posts on the way and brilliant prizes at the top.

The youthful apprentice, developing into the well-trained journeyman, may in a comparatively short time aspire to qualify as a cutter, and finally assume the responsibilities of an independent master. Moreover, for the ambitious journeyman who seeks to leave the workshop for the cutting-room, there are no very serious obstacles to surmount. He can learn the art of cutting, either as a student in one of the various technical schools which specialise in that branch of education, or as the private pupil of some practical cutter.

Admittedly, in no department of human activity is success altogether independent of external circumstances, but in few callings is skill so certain to assure success as in tailoring, for in few vocations are there more opportunities for the display of skill and of reaping its legitimate rewards.

To the individual workman, tailoring opens up a career of unexceptional promise. As a branch of manufacture on a wholesale scale, the production of countless garments of standard sizes and patterns cannot escape that complaint of soulless monotony to which the use of machinery and the division of labour have reduced all mass-production. But the charge, in so far as it is true, applies in no higher degree to tailoring than to any other form of mechanised industry.

In the private branch of the trade, the tailor has the gratification of seeing the result of his handiwork adorning the person for whom it was particularly designed. He is brought into personal contact with many pleasant people, and at times with others who, if not quite so pleasant, give him every chance of proving the possession of tact and equanimity.

For the private trader there is, at any rate, no monotony. In clothing the clergy, the naval and military officer, and the civilian customer; in fitting persons of every size and shape; in obeying the ever-changing dictates of Fashion, and in satisfying personal whims and fancies, the versatility and intelligence of the tailor can never rust from disuse.

The ancient dignity of the trade is attested by the survival among the City Guilds of the Worshipful Company of Merchant Taylors. The Guilds have unfortunately in most cases lost touch with the handicrafts, which, in the Middle Ages, they were founded to administer. It might be of advantage if this connection between Guild and Craft could be revived.

The importance of the trade has attracted the legislative activity of Parliament. The Trades Board Act of 1918 has, for good or ill, set up Joint Boards of employers and employed with the power to settle rates of wages and conditions of labour.

To the qualifications required of the workman by the Act it might not be unwise to add the test of industrial skill required by the ancient Guilds. The provision of this technical examination might some day give the Merchant Taylors Company the chance of resuming contact with the trade which their predecessors in title once regulated and controlled.

CHAPTER I

SOME PROBLEMS OF THE TAILORING TRADE

By F. CHITHAM

(*Director, Harrods, Ltd.*)

IN this brief article I should like to confine myself mainly to three points—viz. Policy, Buying, and Salesmanship; and the Growing Competition to which the trade has been subjected during the last few years. The latter I regard as the greatest problem of all, and is peculiar to the bespoke tailoring trade, in that it is a competition which threatens the very existence of many hundreds of persons engaged in the business.

Policy

Taking first the subject of Policy—it is very necessary to have an objective, something to aim at; and to know exactly what one desires to accomplish. The first thing for a man about to engage in the tailoring trade is to decide in which branch to embark. There is a wide choice—middle class, better class, or cash trade. Once a decision has been reached, the wise plan is to adhere to it; this is most important, because no man or business can cover the whole field. The high-class trade cannot make cheap clothes, nor the cheaper class business high-grade garments.

I do not think it always policy to acquire a reputation as "a specialist tailor," for it tends to have a negative influence on the customer's mind. For example, a firm specialising in, say, trousers, is not likely to be patronised for dress suits. The trade, in other words, is too circumscribed to be split up into sections in this way. It is better to cultivate an all-round trade, and so be in a position to supply as large a proportion

of your customers' requirements as possible. Nothing is more damaging to any business than a change of policy; it often results in failure, and very rarely accomplishes any good. Get known for a certain "class" of trade. Determine that in that class your business shall be one of the best; don't deviate or wobble—it is impossible to make a "cheap" suit to-day and a "good" suit to-morrow, both equally good in their respective grades. The business must be equipped to handle successfully one or the other, but it cannot do both—it is risking failure to attempt it.

Buying

Turning now to the subject of Buying—this in the tailoring trade is highly specialised and does not cover much ground. With the exception of trimmings, cloth is practically the only commodity dealt with, so that it is not difficult to acquire a sufficiently good knowledge of materials to enable buying to be done with intelligence and discrimination. Every man in the trade, no matter the nature of his duties, ought to know something of the goods he is handling—the difference between materials made from botany and cross-bred wools; fabrics made from wool or worsted; the qualities of homespuns, etc. This knowledge is a valuable asset, and favourably impresses customers, and can be readily acquired at one or other of the technical schools. Further, every young man should visit a woollen mill and see for himself the process of cloth manufacture.

Stock-keeping and display are important points in any successful tailoring business. Stock should be readily accessible and invitingly shown. Stock that is out of reach is liable to be overlooked and to become old. However carefully one may buy, some old stock is bound to accumulate—this should never be kept. It is far better to turn it into money even at a sacrifice, than to leave it indefinitely on the shelves. Old stock interests nobody—the salesman is tired of it and it rarely gets shown. New goods always sell more quickly, not always because they are better in design or in value, but because they interest the salesman more and are always shown first.

In the ready-made branch of the trade buying is not so simple. The buyer is here confronted with two problems—one of cloth and design, and the other of sizes. The latter is the more important. Many firms run forty sizes, and in some

materials all the sizes are required ; but it is obvious that this cannot apply to all the patterns that may be carried in stock. Sizes are the very lifeblood of the ready-to-wear : the pivot on which success turns. Bad sizes mean slow-moving stock. It is no part of the ready-to-wear trade to cater for freaks : that is the province of the bespoke. Quite 50 per cent. of the ready-made trade is done on staple goods—grey overcoats ; sports coats ; grey suitings, etc.

There are four golden rules which apply to all businesses and which every young man should make a point of remembering and acting upon :

1. To put down all orders in writing.
2. To compute profit on the selling price and not on the cost of the article.
3. To pay all takings into the bank and draw cheques for all disbursements.
4. To take stock at least once a year.

Salesmanship

On my next point—Salesmanship—I feel somewhat diffident : so much has already been said and written about this simple, common-sense problem. The psychology of business really resolves itself into a capacity for putting oneself into the customer's position, and the application of common-sense to the matter in hand.

I may say, however, that every salesman should be extremely particular about his personal appearance, in order to create a favourable impression. He must also cultivate a pleasing manner, for in the tailoring trade there is an unusual degree of intimacy between the customer and himself. He should study his business, and make himself master of all its ramifications—there are too many tailors in the world who do not half know their trade ; he should know his merchandise and what he has in stock. A salesman is not engaged merely to sell goods, but also to sell service, and to do this successfully he should know something of the technique of the trade and be able to speak from first-hand knowledge. He should also be able to try-on and know when a garment fits, and when it is properly made. These are some necessary features of his qualifications. He should make it a rule that when a sale is completed he has something else at hand to show his customer, so that further interest is aroused and possibly further orders taken ; and last but by no means least, he should follow through *every* case of

complaint—for even tailors get them! We all know that sinking feeling when a customer sails in with a box under his arm—his return is not looked upon with pleasure. But it is well to remember that he has previously given up much time to trying-on, etc., and his irritation is natural. It is also well to remember that whether he will remain a customer or remove his patronage depends entirely upon his reception and upon the manner in which his complaints are dealt with. Every dissatisfied customer presents an opportunity—which should be made the most of—of making him your friend for life. This can generally be accomplished by courtesy, patience, and competence.

Future of the Tailoring Trade

In looking at the probable future of the tailoring trade one discerns certain problems which do not, at any rate in the same degree, beset other trades. Tailors are all manufacturers: the raw material is their cloth, and the workroom is their factory. Many other trades have been subjected to the same tendency which one observes in the competition which besets the tailoring trade—i.e. the growth in the sales of the ready-to-wear garment. For example, the "made-to-order" shirt trade has almost entirely disappeared, and the same remark applies to collars, boots, and women's clothing. This is not always because ready-mades are cheaper, but because in these strenuous times they represent a saving of time and trouble.

There is, however, a great difference between the attitude of the average tailor to this competition, and that of other traders subject to the same condition. We find the shirt-maker and boot-maker who formerly depended largely upon making their goods to order have now added to their business departments dealing in the same articles ready to wear.

But the tailor very rarely adds a ready-made department to his business, and yet no one is so well qualified as he to take a part, and an important part, in this rapidly growing branch of the trade. Hatters do a fine trade in ready-made overcoats; hosiers have developed ready-to-wear departments, but the tailor stands aloof—he who should be a pioneer, who should be leading and developing this new and important trade, seeing that it is derived from and is being developed at the expense of his own business.

It is quite a mistake to suppose that ready-to-wear garments sell because of their price. In the best end of the trade, and the part that is developing most rapidly, the average prices for suits are from eight to ten guineas, and for overcoats six to ten guineas. They sell because they are well cut, well made, and above all, because the system of buying garments ready to wear is quick and convenient and more in accord with the spirit of the times. If tailors had the will they could easily find a way to add at least a part of this remunerative trade to their own businesses. What could be easier for the average tailor than to add a few ranges of ready-to-wear overcoats to his stock, and which could be sold by introduction to his own customers, instead of allowing them unchallenged to go elsewhere for these garments? This would involve very little extra capital; the necessary materials and labour are at hand allied to a lifelong knowledge of the trade which very few ready-to-wear tailors possess.

Tailors and the Ready-to-wear Trade

The ready-to-wear trade is said to be still in its infancy, and care must be taken to create a favourable impression on the customer who is buying ready-made clothes for the first time. Certain limitations accompany this section of the trade, and these must not be exceeded; for instance style alterations should *never* be attempted: they are outside its province; the garments should be sold as they are made, subject, of course, to simple alterations.

Whatever developments are in store for the ready-to-wear trade, there will always be a certain amount of trade for the bespoke tailor. There are certain well-marked differences between the branches of the trade—the bespoke tailor stands for individuality and the ready-to-wear tailor for uniformity. There are, however, grave doubts whether the remnant of trade left to him will be sufficient to make the business remunerative, except in the case of the small and very exclusive tailor. The overcoat trade has largely gone to the ready-to-wear tailor; the flannel coat and trouser trade and the tropical suit trade have almost entirely left the bespoke tailor. Sports suits are rapidly following, and the lounge suit trade, ready for service, grows larger every year.

Unless the bespoke tailor does take a hand in the ready-to-wear business, there is little doubt in my mind but that the

competition will be found keener every year. I sincerely hope, for the good of the trade and the preservation of their businesses, that tailors will take an active part in this trade. It is waiting for and badly needs skilled tailors, and I hope the time is at hand when we shall see them taking a foremost place in its development, instead of being content to see their trade gradually growing smaller and passing into the hands of hosiers and hatters who have no expert knowledge of the business.

CHAPTER II

TAILORING AS A VOCATION

By W. H. HULME

(*Head Teacher, Clothing Trades Department, Leeds Technical College*)

THE tailoring trade offers to the young man seeking an industrial career opportunities infinitely greater than obtained a generation ago. The last three or four decades have seen the trade change out of all resemblance to its former self. Not only has the nature and method of the work itself altered, but the whole conditions under which the work is done have been entirely transformed. A generation ago the trade had little, either of reward or security, to attract the young man starting life. Long hours, inadequate pay, the chronic alternation of excessively busy and very slack seasons (the latter unfortunately predominating), the general lack of industrial status; these did not attract recruits. The natural result followed; comparatively few apprentices came into the trade, and a serious dearth of skilled labour was soon felt by those who demanded a high standard of workmanship.

The better and more permanent conditions of life and work offered by the wholesale section of the industry attracted many of the best workers from the retail bespoke trade. The fact that tailoring has, so far as the operatives are concerned, become a sheltered industry, protected as to wages by a Trade Board, has perhaps been the most potent cause of the immensely raised status of the trade.

Further, it is perfectly true to say that the trade to-day demands much more of its workers than ever before. This is particularly true of the higher reaches of the industry. Garments are still made, but as to 95 per cent. of them, the methods of make are profoundly changed. The last generation valued heavy sewing; to-day the palm goes to that amalgam of qualities summed up in the magic word "Style." Turn over, if you will, the pages of the old photographic album of a typical

middle-class family, depicting our fathers as they were in the seventies and eighties. Note well the clothes they wore; and make comparison with our modern garments. It is obvious that the cutter of a previous generation conjugated the verb "to fit" in a very loose way indeed. In this one matter of the fitting and fitness of garments, one may measure fairly accurately the rate and degree of trade progress. To-day it is quite certain that the emphasis is placed on other qualities than the mere permanence of the garment: "fit" is stressed as never before. Thus, with the changing conditions of the artistry of the craft, has the necessary mental and technical equipment of the craftsman changed too. The trade to-day demands not only a different, but a *better* type of worker than ever before.

The Wholesale Industry

The remarkable growth of the wholesale section of the trade, too, has evolved a different type of worker, with a different mentality and outlook. While the purely craft side of the industry may have lost ground, it may be affirmed that the newer methods of garment production demand qualities of creation and organisation seldom called for by the older régime. It is in this ever-increasing branch of the industry, then, that the best opportunities are discovered by the young man who makes tailoring his vocation. Making great demands, both of mind and technique, yet it offers the most "glittering prizes" in the trade to-day. The opportunities of rapid advancement are many and frequent. Most of the highest technical positions in this branch of the trade are held by men who, by dint of hard work and self-discipline, have brought their once meagre equipment up to the high standard demanded by the wholesale industry.

A large majority of the retail bespoke tailoring firms have long recognised that their only hope of survival and extension lay in the adoption, to a greater or less degree, of wholesale methods of making-up. Where "bulk" methods are not possible, team work and the use of power machinery have lowered costs, increased output, and made profitable business possible.

The tailoring trade has, then, its very definite attractions for the ambitious youth in search of a career. It at once ministers to one of the few primal needs of mankind, and also, in some of its branches, wears the aspect of a luxury trade. Few industries call for such insistent and generous blending of art and skill. The man with a mind capable of intensive organisa-

tion will find in the purely productive side of the trade a wide field for work and experiment. One of the most encouraging signs of recent years is the number of youths who have gone into the industry from secondary schools. There seems to be among many of these young fellows a preference for industry rather than for the "black-coated" professions. Indeed, not a few firms make a practice of obtaining for their factories the best products of secondary education. Both heads of firms and the employees themselves speak to the success of the venture. An ex-Prime Minister has expressed a decided preference for sixpence a day with status rather than six shillings without it. The tailoring trade is fortunate in being able to offer to its workers status *and* good wages. The grouping of production into large organisations has created technical and administrative positions equal, in respect of remuneration, with the other great industries. Positions yielding £1,200 a year are not beyond the ultimate reach of the humblest aspirant to an ambitious trade career.

The Making of the Tailor

As we have seen, the industry has been moving in the direction of a more intense specialisation. The trade has produced few men in recent years who united in themselves a wide and comprehensive knowledge of all the processes of clothes production. The specialist emerged to meet the altered conditions and he has come to stay. Indeed, the one outstanding trade tendency is towards an even greater specialisation.

The training required by one who makes the industry his career, then, will be along the lines of specialisation. It may be that, in some respects, the tendency has been overdone, with the result that even consecutive processes are carried on in, as it were, water-tight compartments: each worker being innocent of the preceding process and of the one that follows. This condition of production reveals the one inherent weakness of specialisation—the lack of co-ordination. The young tailor will then seek to gain a sufficiently comprehensive knowledge of the trade as a whole to enable him to choose his special niche: and having chosen it, to see its place and importance relative to other processes. Training, to be sound, would begin by being comprehensive, and would then narrow down to an intensive specialisation.

The actual production of clothing may be divided into two main groups of processes: (1) those by which the garment is cut, and (2) the greater number of operations which go to the

making of the job. It has been argued that so long as the cutter can cut the garment he need not know much of the practical making-up of the work. This question of the non-practical cutter is no recent issue. The general consensus of trade opinion has, however, consistently taken the wider and wiser view, that the man, be he cutter or tailor, who has some practical knowledge of the other half of the trade, can do his job with greater confidence and intelligence than the worker with only "one string to his bow."

We, therefore, take the view that although the young tailor will eventually devote all his time to the cutting of garments, he will be wise to devote a couple of early years to the practical business of learning how a job goes together. The principles of garment cutting are more readily and intelligently understood by the student who has a fair knowledge of making-up.

The Principles of Garment Production

Every cutter should possess a sound knowledge of the principles which underlie his work. These principles, or laws of fitting, are as old and as well-established as the human form itself. Various good "Systems" have been propounded, embodying those principles of form-fitting, so far as they have been discovered and utilised. The student will master, in principle and in detail, *one* of these well-tried systems. Many systems have been laid down, tried—and then forgotten. Given a sufficiency of ink and foolscap, to invent a new system presents as little difficulty as to launch a new sect; to the system maker falling the less lucrative task. The tailoring trade has, for years, been the arena in which conflicting theories of cutting have been hotly contested; often the combatants themselves have been obscured by the dust they raised. And the end of this spirit is not yet.

However, the art of cutting successful garments is still based upon the work of the inquiring mind, on test and long experiment, on failure and eventual success. The shrieking of slogans has not helped much; indeed, the atmosphere of strife is inimical to progress. A right judgment, compounded of many qualities, with perhaps common sense and experience as the chief, is demanded of the modern craftsman. The world demands authority—and is willing to follow blindly. "This do . . . and the rest is easy," says the quack. In our better moods we denounce dogma—yet we deal very gently with the dogmatist. The man who speaks as though he utters ultimate

wisdom is always certain of a large audience. He saves us an immense amount of individual thought. There are numbers of men who put their thinking out to be done for them. Those who would spurn the idea of wearing second-hand clothes, have no difficulty, it would seem, about adopting second-hand opinions. The tailoring trade has had its full share of these dogmatists; some indeed are happily still with us. It is quite likely, however, that the "royal road" of the dogmatist is, after all, the wrong approach to success. Indeed, we may hazard the opinion that no royal road exists.

The older virtues of work and patient experiment will take the young student some distance. Ability to weigh and to appraise the theories apparently conflicting, to have such a grasp of the known principles of sartorial art that he can trust himself to do his own thinking, these will carry him further than the credulous swallowing of nostrums. "We have seen it in a book . . ." or "A great man once said . . ." cannot be accepted without reserve by the young man seriously facing his future. The world is full of people who long for a certain and safe specific for success. The proprietors of certain patent medicines, and quacks in other walks of life, do rather well out of their understanding and exploitation of this very human trait.

The final resolution of sartorial problems, however, tarries. Nothing is static, everything is in a condition of flux. Our conclusions are tentative, and much of our knowledge is empirical. The profession of medicine has used empirical remedies for many centuries. "It works . . . but how?" The candid tailor will admit as much of many points in his own practice. In common with more learned professions, we have not yet fully emerged from the misty realm of "rock-of-eye." The putting into systematic form, however, of the ever-increasing mass of trade knowledge proceeds apace. Each method of obtaining results has its devotees, but it is significant that the practitioner so often infuses features of his own into his adopted system. The keynotes of success are test and experiment. The hugging of pet theories and preconceived ideas is fatal. The young tailor must dare to think and to back his conclusions.

The body he seeks to clothe will be his starting-point: just another way of saying that a knowledge of the science of anatomy must lie at the roots of all his work. He knows, for instance, that the seams of various garments follow certain curves. Why? Because the body demands that its contours shall be followed. But this merely touches the question. The

last word on human proportion, too, has yet to be uttered. Of girth we know something; but what of height and its relation to girth? The limitations of knowledge in many other directions are sufficiently obvious to need further words. The tested results of the experience of others will be accepted—but as a starting point. One of the most successful cutters of the present day, when in his twenties, lived in systems by day and dreamt of them at night. Now he says, "System?—Scaffolding! necessary . . . but still scaffolding and as such must conform to the exigencies of the building!" Every teacher makes his contribution—and passes; the trade is always moving on. The one who arises and says, "Behold, I show you a mystery" is not to be understood as uttering finality. He is merely making a personal and tentative contribution to an age-long controversy.

The initiation of the young tailor into the principles of his craft will be best achieved by a course of study at one of the several good schools or academies which exist for this very purpose. A wider horizon is opened to him by competent teachers whose close acquaintance with trade requirements is a guarantee of the soundness of the teaching. Six months so spent, at close quarters with the practical and theoretical problems of the industry, should equip the ambitious young man for a useful trade career.

To the equipment of those who wish to climb to the best positions the trade has to offer should be added some artistic training. In no section is this more needed than in the production of ladies' garments. A knowledge of colour effects and an eye for symmetry of line can certainly be acquired by well-directed training. Courses in fashion drawing and the study of design and historic costume are now provided by many of the better-equipped Schools of Art in London and the provinces. The student who seeks to form a sound sense of correct taste in dress will not be slow to avail himself of the excellent courses of instruction offered by these and kindred institutions.

One further point should be made. The breaking up of the manufacture of garments into processes, and the adoption of several related methods of producing clothing in bulk, has necessitated "management" being brought to a high degree of efficiency. In this direction there is open to the young tailor an excellent opportunity for the making of a career. The old-time manager was too often appointed merely because he was a better craftsman than his fellows. That day has passed:

management has become largely a matter of psychology. Its function is to harness the human will to the tasks of industry. To the tailor who has a comprehensive knowledge of garment making, with capacity for organisation, positions of management in clothing workshops and factories offer many attractions. To his technical equipment should be coupled the possession of an orderly mind capable of quickly making right decisions, and strength of will to carry the venture through.

CHAPTER III

TAKING THE ORDER

By THE EDITOR

AS an introduction it will be as well to say a few words about taking the order and securing the necessary particulars. This datum is the foundation upon which all the rest is based. The more accurately the customer's wishes and requirements are gauged, the greater is the prospect of success.

In taking the order there are three principles to be considered, viz. style, size, and shape; and they should be dealt with in the order given.

Style comes first, for it is imperative that the cutter should know what he is measuring for before applying the tape. There are various methods of ascertaining the style required, such as by fashion plates, made-up garments, etc. The main thing is to find out definitely and in detail exactly what the customer wants.

In making suggestions on this topic, it will be well to bear in mind that double-breasted garments make people look larger than single-breasted; and that both thin and stout folk should not be dressed too tightly. Vertical lines, such as seams, etc., help to give an appearance of height to the figure, and horizontal ones breadth. The same principle applies to materials.

The size is obtained by measuring with the inch-tape. As each type of garment is dealt with, an enumeration of the measures necessary will be given, with a description how to take them—in some cases illustrated by figures.

Coming to shape, it may be said at once that though measures may be taken to indicate formation as well as size, they should only supplement and never supersede observation. Very few people are strictly proportionate, and any deviation should not only be noted mentally, but transferred to the order-book.

Apart from these three principles, there are the questions of detail and finish. These would include pockets, method of finishing the edges, style of collar, design of cuffs, trousers hem, fastening of knees of breeches, and the various characteristics of each garment.

The above applies in a general sense, and trousers and breeches will now be dealt with specifically. In the following pages descriptions of the various kinds of pockets for nether garments will be illustrated; and in booking the order the style should be entered. The finish of the outside seam must be recorded: it may be plain, raised, lapped, or braided. Note must also be taken upon which side a man dresses; for although the majority adjust their surplus underclothing and person on the left side, it is by no means universal.

It is well to ascertain the purpose for which trousers are required; whether to be used much for sitting, for dress wear, for sport, and so on. It is said that what is one man's meat is another's poison, and this applies acutely to clothes; for a fault in trousers for a certain usage may well be a virtue in those for another.

Style varies considerably in breeches, so that it is well to take a little trouble to find out exactly whether the buyer desires wide, medium, or comparatively close-fitting seat; pear-shaped or balloon sides; forward or medium fastening at knee; buttons or laces; fly-fronts, whole-falls, or split-falls; cross or frog pockets; strappings or plain finish to the inside of legs; continuation of flannel or same material; raised or plain side-seams, etc.

In all measuring it is necessary to have a settled sequence in which to take the dimensions. A certain order is here indicated and a reason given for its adoption; but the cutter may arrange his own plan—the main thing being that there is a regular method.

First take the lengths and then the widths. In trousers the former embraces the leg and side seam; and the latter the waist, seat, knee, and bottom. In addition there may be a thigh measure and, for stout figures, the circumference of the hips.

The order suggested is: leg, side, waist, seat, knee, and bottom. Many cutters take the side seam first, and then ask the customer to pull his trousers close up to the fork, with the result that they get a body-rise of 9″ to 10″. The seat measure must be taken about 3″ or 4″ above the level of the fork; and if a thigh measure be taken it should be on the undress side and taken closely.

The customary plan to obtain the body rise (the difference between the leg and side-seams) is to take both measures and deduct one from the other. But some trousers cutters question the accuracy of this plan and believe in taking the body-rise direct. One plan is to measure from the top of the fly to the level of the crutch—obtained by putting the square or the hand between the legs; another is to measure from the top of fly to the leg-seam. Yet another measure for the purpose is to place the end of the tape at the top of side seam, bring it over the front to fork and around the back to starting point, taking a third of this for the body-rise. It resembles the middle shoulder measure of a coat.

Nowadays the knee and bottom measures are more a matter of fashion than fit, but the size of the hem influences the length of the leg. A wide bottom necessitates greater length, and vice versa.

In the accompanying figures, for convenience' sake, some of the measures are illustrated on the left and others on the right side; in practice they should all be taken on the right side.

When taking the length of trousers measure to the heel of the boot and make a deduction in conformity with the size of bottom or to the taste of the customer. Presuming the width of hem is 17″, deduct 1″ for plain bottoms and 1½″ for permanent turn-ups; it must be remembered that trousers with turned-up bottoms are worn long nowadays, therefore less difference is made than formerly.

It is a debated point among cutters whether it is better to take measures direct for the lengths of breeches, from fork to knee, small, calf, etc., or measure as for trousers and locate the knee by taking half length of leg less 2″, adding about 2½″ for the small, and 3½″ more for the calf. Some advocate measuring from fork to small and then coming back a certain amount for knee. If a man is in doubt or not sure of himself, he can try both plans; at least one is a good check on the other.

For Trousers

A to B full length of side. C to D fork to bottom, length of leg. E around waist in the hollow. F round seat at largest part. G width of leg desired at knee. H width of bottom desired at foot.

For Breeches and Pantaloons

L to M length of leg to the knee. A around the waist. G around the hips. H the size of knee, taken closely on bare

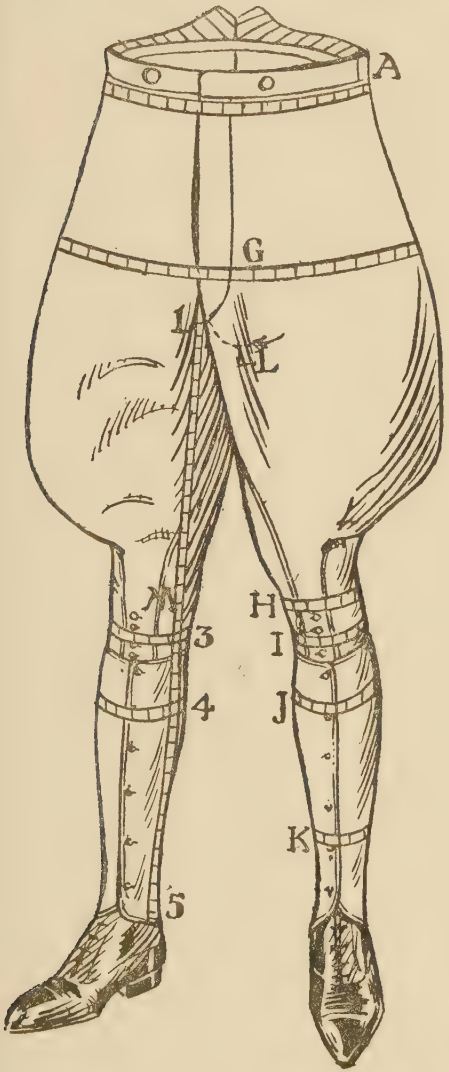

Fig. 1.

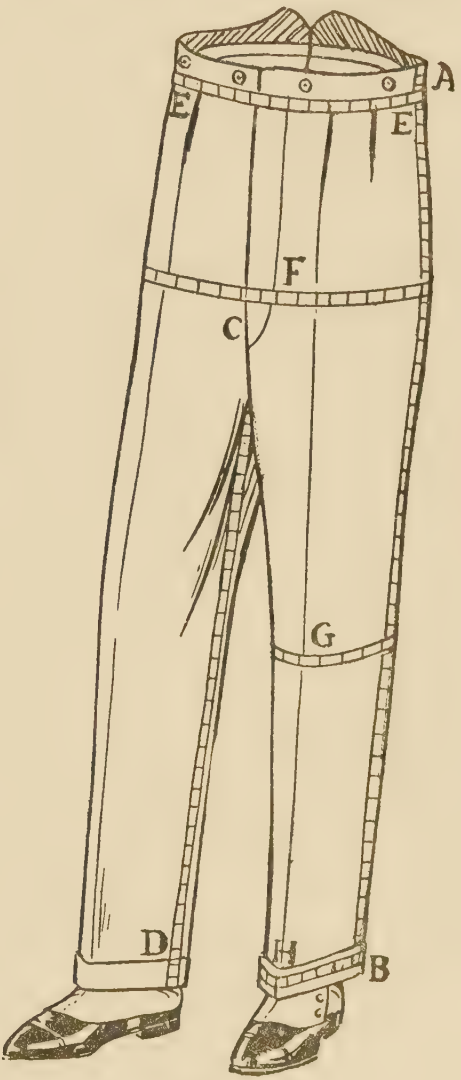

Fig. 2.

leg. I around small taken tightly. J around calf. K around leg at the bottom of breeches or pantaloons—the position, of course, will vary according to the length of the garment.

CHAPTER IV

GENTLEMEN'S GARMENT CUTTING

By PERCIVAL THICKETT

(*Author of "Defects and Remedies," "Body Coats," etc.*)

TROUSER CUTTING

NORMAL DRAFT. Diagram 1

FEATURES :—*Medium width at knee and bottom. Plain bottoms.*
MEASURES :—*30″ waist; 36″ seat; 41″ side seam; 29″ inside leg; 20″ knee width; 16″ bottom.*

INSTRUCTIONS FOR DRAFTING

FOR drafting purposes and to make the working out of the fractional quantities a little less formidable, the seat and waist measures are halved as follows :—Seat 18″; waist 15″. Line o–o in section A of the diagram can either represent the primal construction line when making a pattern or the selvedge when drafting straight on to the cloth.

If there is no distinct stripe in the material, and it is necessary to be strictly economical, point 18 section A may be brought nearer to the selvedge when the pattern is being marked round.

$\frac{1}{4}$″ seams are provided through the draft.

THE TOPSIDES. SECTION A

Draw the construction line o–o ;
1 from o = the inside leg length (29″) ;
2 from o = the side seam|length (41″), plus making up allowance, say $\frac{1}{2}$″ ;
Square out from the above points.
3 from 1 = one-third seat (6″) ;
4 from 3 = one-sixth seat (3″) ;
5 from 4 = one-sixth seat plus $\frac{1}{4}$″ (3$\frac{1}{4}$″);
Square down from point 3 and up from point 4.
6 is located where the line from 3 intersects the base line from o ;
7 is located where the line from 4 intersects the line from 2.
8 from 7 = 2″ : square out ;
9 from 8 = half waist plus $\frac{1}{2}$″ for two seams ;
10 is obtained by springing out $\frac{1}{4}$″ from 9 ;
Strike a line midway across the angle at fork outlined by points 5, 4, and 7 ;
11 from 4 = half 4 to 5 plus $\frac{1}{4}$″ ;
Shape the fork curve from 12, which is one-sixth seat up from 4 ;
13 from 4 = one-sixth seat (3″) ;

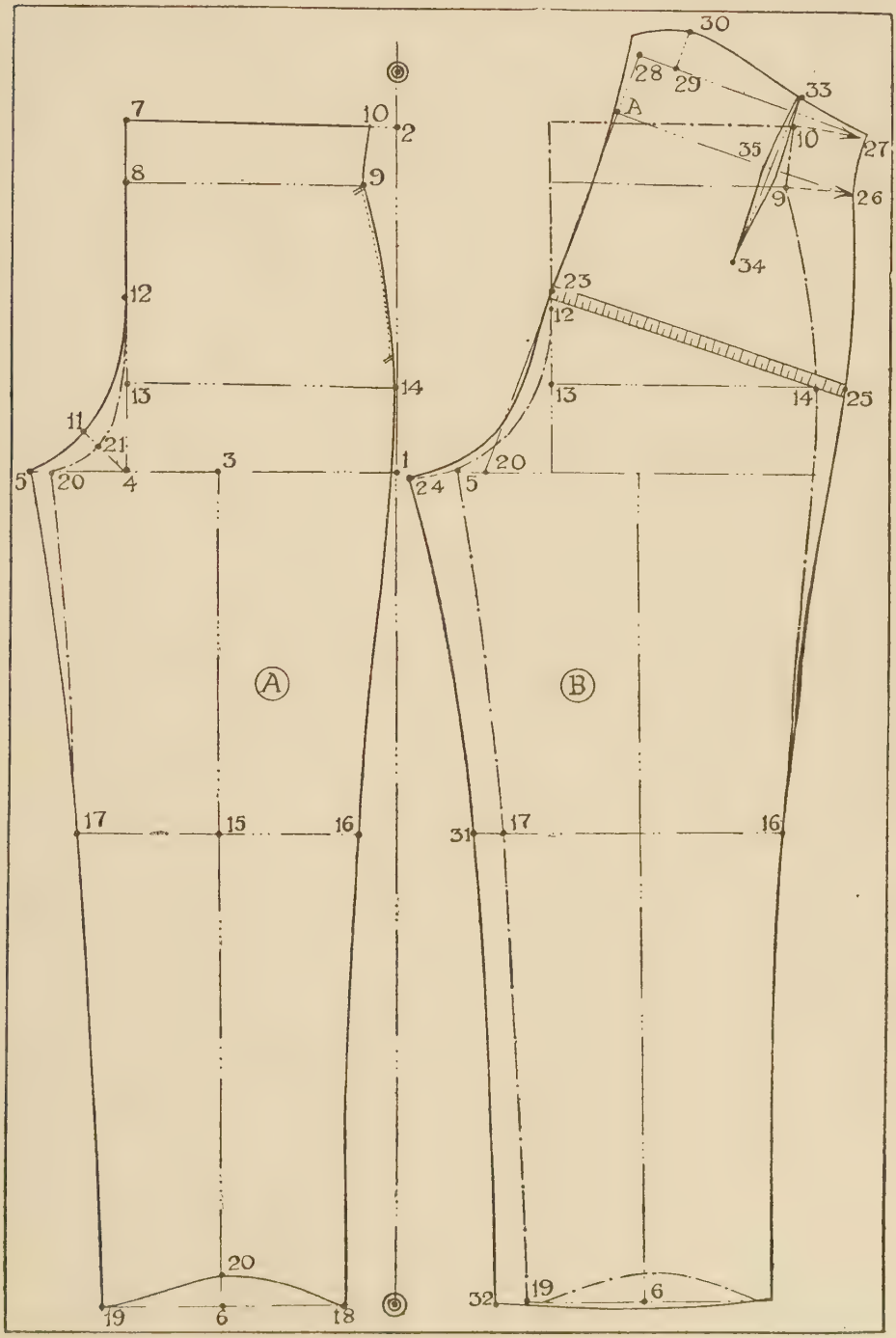
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DIAGRAM 1.

14 is located by squaring out from 13;
15 from 3 = half leg length less 2″ (12½) for knee line; 16 from 15 = one-fourth knee (5″);
17 from 15 is the same.
18 from 6 = one-fourth bottom (4″);
19 from 6 in the same.
Having joined 9 and 10, continue down through 14 to 16 and 18 (ignoring point 1);
From 5 curve to 17 and continue to 19;
20 from 6 in this instance is ¾″, but the quantity will vary with the type of bottom required.
For instance, if the bottom is required wider than the measure given, then this distance can be decreased to allow the fronts to fall more on to the boot. The reverse would apply in the case of a narrower bottom.

Dress

This is a sartorial term used in defining the quantity by which one side of the fork is reduced to accommodate the requirements of the figure.
A man usually "dresses" on the left side—this is readily ascertained at the time of measuring—we therefore reduce the right topside fork as follows:
20 from 5 = ¾″;
21 from 11 is also ¾″;
Curve from 12 through 21 to 20 and down towards 17.

The Undersides. Section B

In preparation for the drafting of the undersides it is necessary, of course, to cut out the constructed topside.
Having laid this in a convenient position proceed as follows:
23 from 12 = ½″;
Draw the seat line from 20 through 23 and forward towards 28;
Using 17 as a pivot, sweep out from 5 to 24;
24 from 5 = 1½″;
25 from 23 = the seat measure plus 2″ (20) less the distance across the topsides from 13 to 14. The 2″ addition represents the allowance for seams and ease.
Using 16 as a pivot, sweep from 9 and 10 as shown;
Fix point A (on the seat line) ½″ above the topside;
26 from A = half waist plus 1½″ (9″);
Spring out from 26 on to top sweep at 27.
Using the seat line 20 to A square from 28 to 27;
29 from 28 = 1½″;
30 from 29 = 1½″;
Shape the top as shown, springing out ½″ at 28;
Hollow the fork ¼″ inside the seat line from 23 to 24;
31 from 17 and 32 from 19 are each 1″;
Curve the bottom of the underside ¼″ below 6;
For the back dart or "fish" mark 2½″ from 27 to 33;
Square down 6″ from 33 to 34.
The deepest part of the dart lies at point 35 on the line A to 26, where ½″ is taken out.

Notes on the Draft

The crease in the finished trouser should come down the centre line 3 to 20.
When a more roomy seat is required to go with a wider knee and bottom, point 14 can be brought outside the construction line and the quantity added over the seat measure from 23 to 25 increased.
Although it is detrimental to the fit at the back, some cutters prefer to omit the dart at 33, thus reducing the cost of making. When this is required, the quantity from A to 26 should read: Half waist plus ½″.

CORPULENT DRAFT. Diagram 2

FEATURES :—*Fly fronts. Plain bottoms. Side pockets. Moderate width at knee and bottom.*

MEASURES :—48″ *waist;* 45″ *seat;* 42″ *side seam;* 28″ *inside leg;* 23″ *knee;* 19″ *bottom.*

DISPROPORTION

THROUGHOUT the Trade the accepted proportionate or ideal waist is determined by deducting 6″ from the measured seat. Therefore where a comparison of the seat and waist shows a difference of more or less than this standardised quantity, the figure is said to be disproportionate. For the purposes of this draft we will further add that as the difference becomes gradually less, so is the figure progressing towards the corpulent state. Opinions vary respecting the stage at which a man becomes corpulent, but this need not worry the student, as the system laid down automatically adjusts the draft to meet all degrees of disproportion.

FORMULA

In order to allocate correctly the waist increment in the draft, it is necessary to know the correct amount of disproportion. This is found as follows :—Seat 45″ less 6″ gives the proportionate waist 39″. Compare the measured waist (48″) with this and we have the amount of disproportion, viz. 9″.

INSTRUCTIONS FOR DRAFTING

All points below the fork line (1) are found as in the previous draft.

To accommodate the straightness of the back waist and the erectness of carriage, which is typical of such a figure, a little variation is made to run of the seat line 20 and 22.

In measuring up the waist of the undersides there is no necessity for the 1″ allowance for the back fish or dart, as this is omitted for figures of such proportions.

The half-seat $22\frac{1}{2}$″ and half-waist 24″ are the quantities referred to in the instructions below.

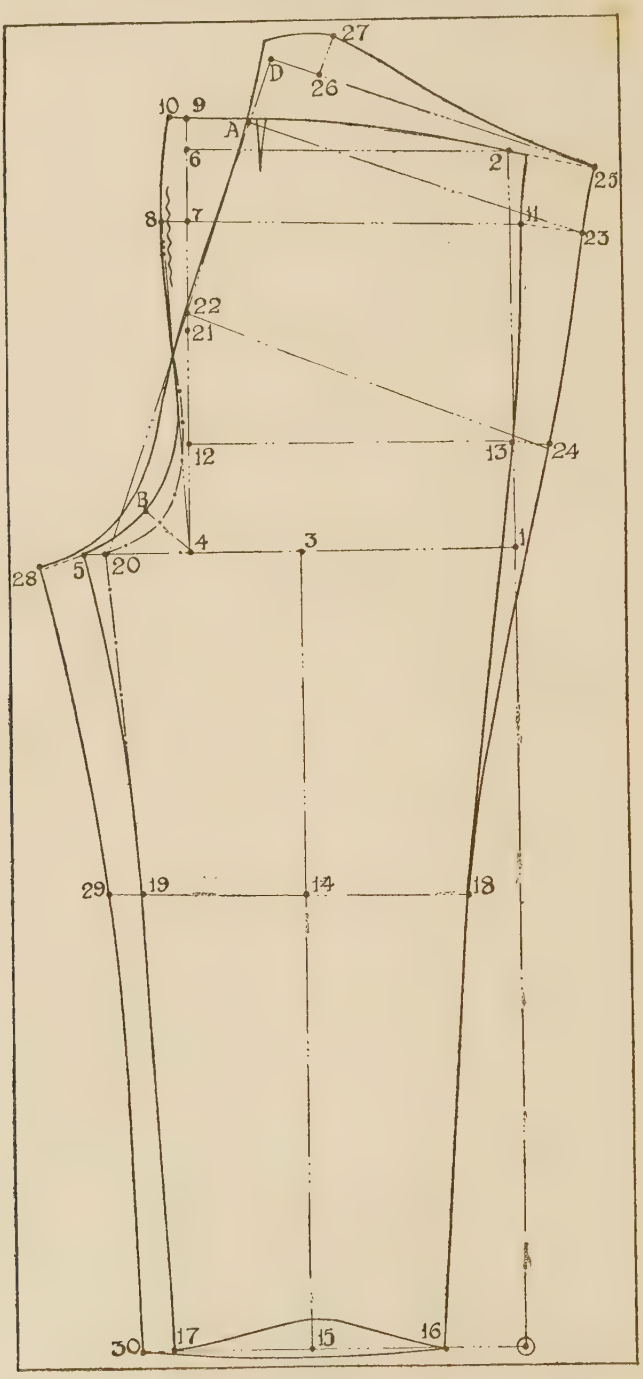
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DIAGRAM 2.

The Topsides

Square lines from 0 ;
1 from 0 = the leg length 28″ ;
2 from 0 = the side length 42″ plus allowance for making-up ;
Square out from these points.
3 from 1 = one-third seat (7½″) ;
4 from 3 = one-sixth seat (3¾″) ;
5 from 4 = one-sixth seat ; no addition is made as in the previous draft.
Square down from 3 and up from 4 ;
6 is located where line from 4 intersects the line from 2 ;
7 from 6 = 2½″ ;
8 from 7 = one-eighth disproportion (1⅛″) ;
9 from 6 = 7 to 8 ;
10 from 9 is ¼″ less than 7 to 8 ;
11 from 8 = half waist plus ½″ ;
12 from 4 = one-sixth seat (3¾″) ;
13 is found by squaring across from 12 ;
14 is half leg less 2″ from 3 for knee-line ;
Square out on either side of 14 ;
16 from 15 = one-fourth bottom 4¾″ ;
17 from 15 is the same ;
18 from 14 = one-fourth knee 5¾″ ;
19 from 14 is the same.
To complete the topsides, draw from 11 through 13, straight down to 18 and 16.
B from 4 = half 4 to 5 plus ¼″ ;
Join 8 to 4 and use this line as a guide when shaping fork.
20 for the dress side is ¾″ from 5 ;
Mark in the same quantity at B and follow the run of dot and dash line.
Hollow bottom ¾″ above 15.

The Undersides

21 from 4 = one-third seat plus ½″ ;
22 from 21 = ½″ ;
Draw through 22 from 20 and continue up towards D ;
Using point 18 as a pivot, sweep 11 and 13 ;
23 from A = half waist plus ½″ ;
24 from 22 is the seat measure plus 2″ (24½) less 12 to 13 ;
Shape the side seam from 23 through 24 to knee and spring out to 25 on top line.
Square D–25 by line 20–22 ;
26 is 2″ from D and 27 is 1½″ above 26 ;
28 is 1½″ from 5 ;
29 and 30 are each 1″ from the topsides.

Notes on the Draft

In order to distribute the round more evenly over the front, a small dart is taken out in the topside (near A). This dart is also influential in keeping the top edge nice and snug to the figure.

The quantity from 21 to 22 must vary with the degree of disproportion as follows :—Where the amount recorded is 6″, 21 to 22 should read ¼″, and in extreme cases, such as a 12″ disproportion, this distance should be made ¾″, and so on.

Some fat men stand and walk with their feet well apart. This should be carefully noted at the time of measuring, and draft adjusted by moving line 3–15 (½″ to 1″) nearer the side line 1–0. Normal cut trousers on such figures would swing away from the inner side of boot.

STYLE DETAILS AND TOP FINISHES

DIAGRAM 3 has been devoted to a display of various styles of finish that the trouser cutter may be called upon to produce. No apology is offered for the inclusion of such back-dated top finishes as Whole Falls, French Bearers, etc. These are still being asked for in some of the Provincial trades, and there are many cutters whose careers do not date back to the period when such styles were in universal use.

Pleated Tops. Section A

This is a modern top finish, introduced to distribute the extra hip size that present fashion demands.

The pleats are inserted in the top side, the allowance being made at side-seam. In some instances one pleat only is introduced, but the allowance made is the same as for the two.

1 is the waist-line, 1½″ below the ordinary top or 1½″ less than the body-rise from 0.

2 from 1 = half waist plus ½″;

3 from 2 = 2″ for the pleats;

5 from 4 = one-third 2 to 3;

When measuring up the seat to point 6, add 2½″ to 3″ over the measure.

7 for the first pleat is situated on the centre line;

8 is midway between 8 and 3;

10 is half waist plus 1½″ as usual, but the top is kept straight and the vee is made without the convex curve.

Top Band

This is cut 2″ wide and the length from 11 to 12 = half waist plus ½″.

The dash line extension shows the addition necessary when the right side is required to go across the fly.

Curve the band ½″ below 12.

Side Pocket. Section B

The opening for this commences at the waist at (1) and extends 6″ to 6½″ down the side seam of topside to 2. The facing shown at 3 may be left grown-on or cut separately. The outline of the pockets is shown by dash lines.

Fly and French Bearer. Section B

Both the right and left fly are cut together, the left or dress side being used for the shaping as shown at 4. The width is about 2½″.

French Bearers are adjuncts frequently ordered by stout men. The bearer, which is lined and interlined, is an extension of the button fly (see 5) and carries the two holes for fastening. These fasten on to a short strap inserted in the left side seam and shown at 6.

P.T.U.'S. Section C

This particular bottom finish requires a shorter leg length than the ordinary plain style, the amount being ½″ to 1″ according to the width of bottom.

1 to 2 is the actual length required.

1 to 7 and 7 to 5 represent the width of turnings.

3 and 4 represent the position of the top of the turn-up.

Square down from 3 and 4 to locate 5 and 6;

From 1 and 2 shape to 7 and 8 going ⅛″ outside the line from 4.

Add ½″ to ¾″ below 5 to 6 for turning.

Whole or Full Falls. Section D

In this finish flys are dispensed with, the front seam being sewn up.

As in the case of pleated top, the part above the waist line is cut away, as shown at 1 and 2. A bearer is then cut to make up the deficiency, as shown by dotted lines at 3 and 4.

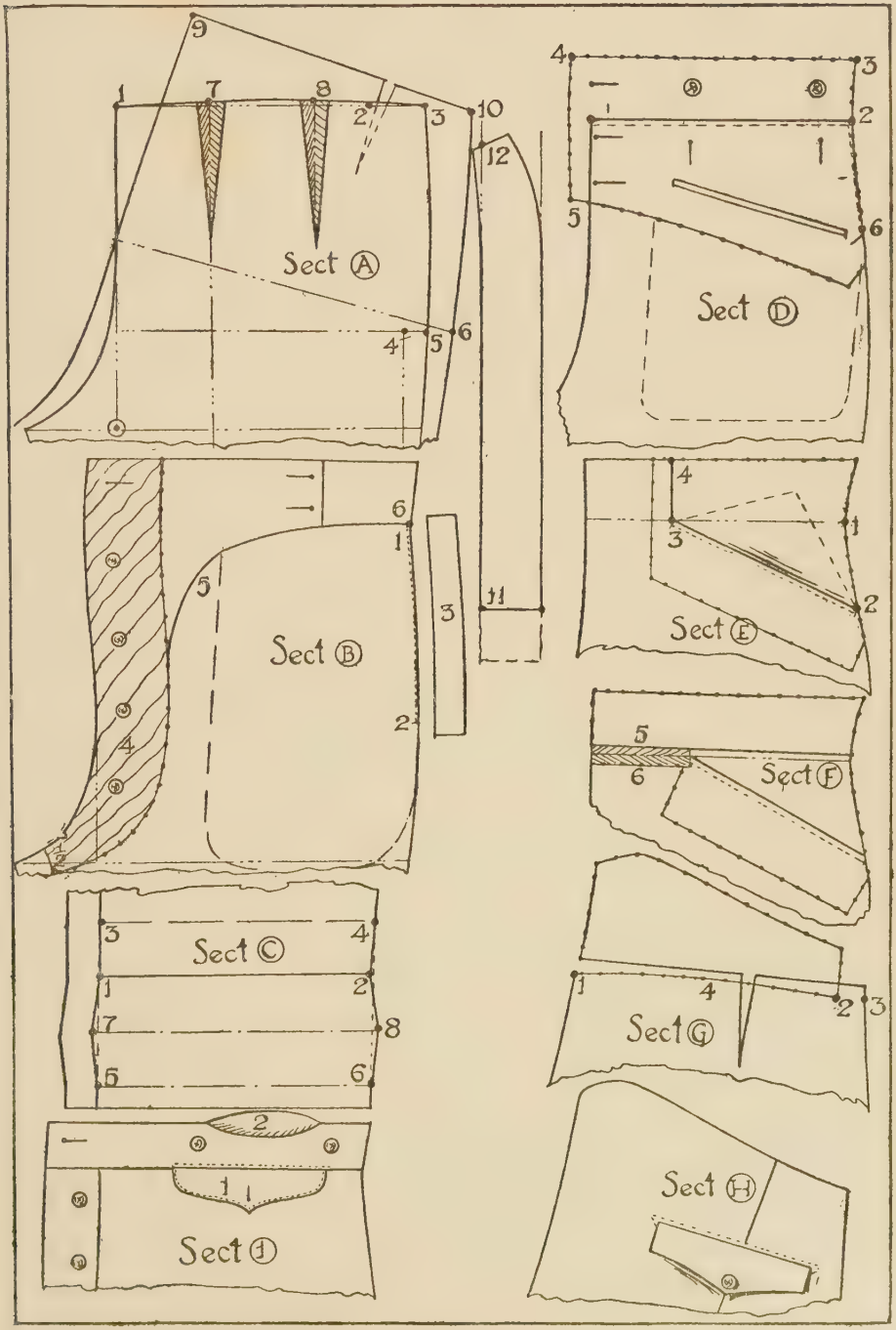

DIAGRAM 3.

The front of the bearer projects ½″ beyond the front and is made 4″ deep.

6 is 3½″ down from 2 for the slit at the side, the bearer extending below this.

Jetted pockets are placed in the bearer, ½″ from the tack at 6, and extending 6″ in an upward incline.

The bearer, 3 to 6, is sewn to the undersides.

The topsides, 1 to 2, are faced deeply and have holes inserted to fasten to corresponding buttons on the bearer.

Dress can be taken out in the usual way, but in heavy materials both sides are left the same.

Cross Pockets. Sections E and F

For this particular finish the back tack is placed at 3½″ down from the waist (1 to 2); 3 from 2 (on waist line) is 6″;

The tops are slit down from 4 to 3 and the right-hand portion is cut away to form the facing, as illustrated by dash lines.

The bearer (dotted line) is then cut to fill in the vacancy, ½″ being allowed beyond points 3 and 4 for seams.

Section F demonstrates how the bearer would be cut where there is a top welt.

The topsides in this case are cut away a seam's width above the waist line (5).

The bearer is shown in dotted lines, a seam being allowed below the waist at 6.

Seat Piece. Section G

Where short lengths or "long" customers are the rule, it may be necessary to piece out the undersides. The dotted lines here illustrate how this should be carried out, when there is a dart in the waist.

1 and 2 are ½″ down from the body part for seam allowance.

2 from 3 = 1″ the amount taken up by the dart.

Shape from 1 to 2, hollowing a little at 4 to give spring to the tops.

Hip Pocket. Section H

The position of the hip or "pistol" pocket is situated 1″ from the side-seam at 1 and 3″ to 3½″ from the top at the fore end. The flap, which covers the mouth, is 5″ wide, and the back end 4½″ from the top.

Cash and Fob Pocket. Section I

The cash pocket (1) is 5″ long and is placed on the waist line with the rear end 1″ out from the side seam.

The fob pocket (2) is placed between the two front buttons, the tops being hollowed out and a deep facing sewn on to the rear of the pocket to fill in the vacancy and to give easy access.

GEORGE DUNCAN, WEARING HIS SPECIALLY SELECTED DESIGN IN "SPORTEX."
By courtesy of Dormeuil Frères.

PLUS FOURS

Diagram 4

FEATURES :—*The modern style of this garment is represented with a medium "fall over" and moderate width in the legs; pleated tops and waistband; strap and buckle at the small for fastening.*

MEASURES :—32″ *waist;* 38″ *seat;* 42″ *side;* 30″ *leg;* 12″ *round small of leg;* 13″ *round calf.*

The leg and side measures are taken in exactly the same fashion as for trousers.

INSTRUCTIONS FOR DRAFTING

THE full side measure not being used, we have dispensed with the side line in this draft.

The process of producing the pattern is the same as in previous drafts, the topside being cut out and the underhalf drafted by it.

There is a decided change in the run of the seat line in this draft from what was shown for trousers. It has a much straighter or upright run and is well hollowed in the fork. This change has been introduced to give a clean hanging underhalf below the brow of the seat.

The half-seat (19″) and waist (16″) measures are referred to in the details below.

THE DRAFT. SECTION A

Draw a line from 0.
1 from 0 = one-third seat (6⅜″);
2 from 1 = one-sixth seat plus ½″ (3¾″);
3 from 2 = one-sixth seat less ½″ (2⅝″);
Square up from 2 to 4.
The difference between the leg and side measures is 12″.
4 from 2 = the above difference less 1½″ (10½″).
Square out from 4.
5 from 2 = half 2 to 3 plus ¼″;
6 from 2 = ⅛ seat;
Square out to locate point 7.
8 from 7 = 1¼″, but this quantity can be varied to accord with the amount of bagginess required.
9 from 4 = half waist plus ½″ for seams and 2″ for pleats (10½″);
Give a little round from 4 to 9.
10 from 1 = half leg length;
Square out on either side.
11 from 10 = 7¾″ for a medium "fall over."
12 from 11 = one-fourth small measure plus 1″ for gathering or pleats.
13 from 11 = 11 to 12;
14 from 10 = 1½″ more than 11 to 13;
15 from 10 = 2½″ more than 11 to 12;
Both the above quantities can be varied for style purposes.
16 from 12 = ½″;
Shape side and leg seams as shown in diagram.
The first pleat is situated on the centre line and the rear one midway between the side seam and the front pleat.
Join 16 and 13 dropping ¼″ for seam and giving a little round.

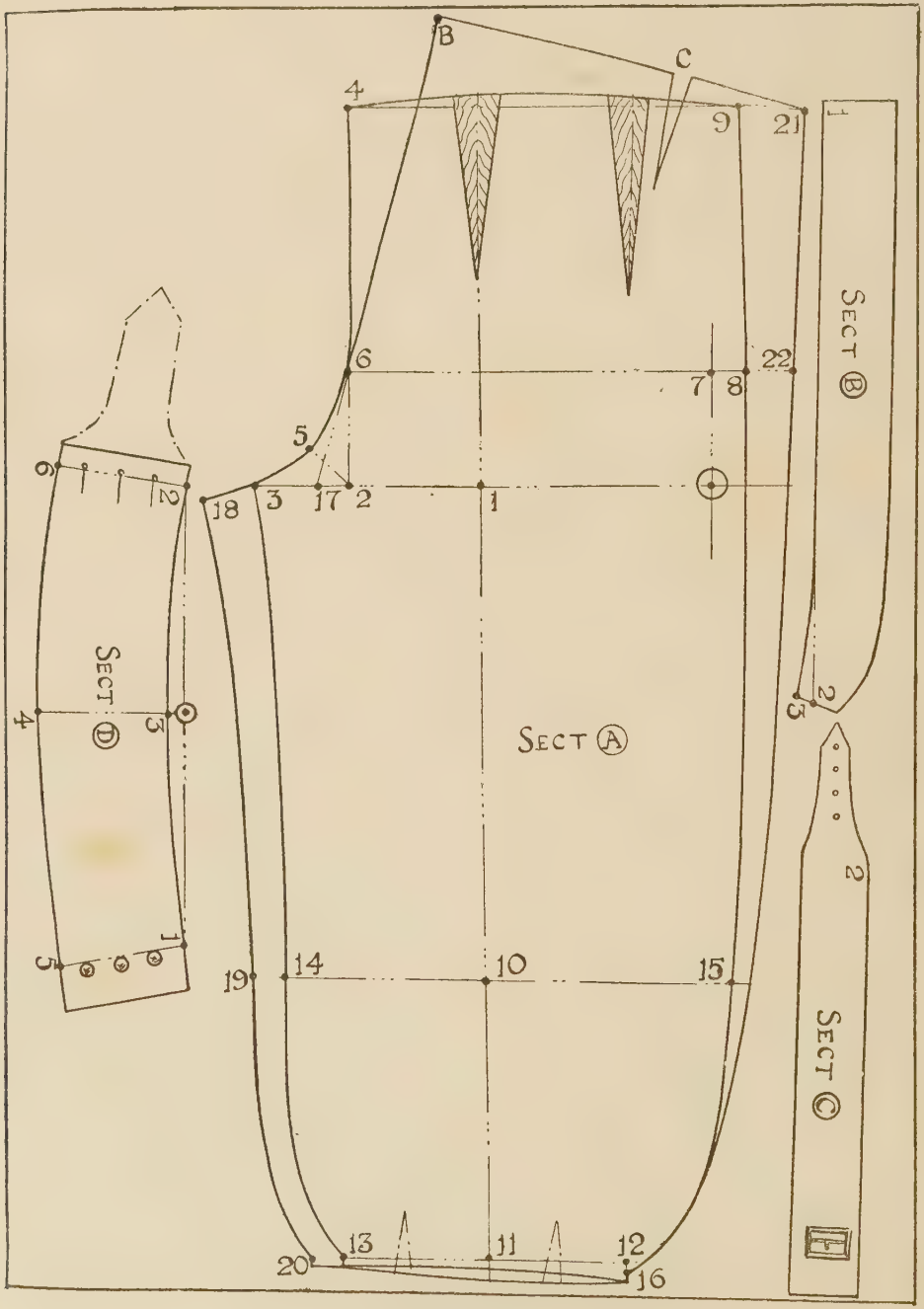
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DIAGRAM 4.

Underside

17 from 3 = half the distance 3 to 2 plus $\frac{3}{8}''$;
Draw through 6 from 17 for seat line;
18 from 3 = $1\frac{1}{2}''$;
Curve run from 6 as shown.
19 from 14 = $1''$;
20 from 13 = $1''$;
Shape leg seam through 19 from 18.
21 from seat line in region of B = half waist plus $1\frac{1}{2}''$.
B is definitely located by squaring from the seat line (17–6) to 21.
Take $\frac{1}{2}''$ vee out at C as shown.
22 from 8 = $1\frac{1}{4}''$;
Shape side seam from 21 through 22 and down to 16.

Top Band. Section B

The width of the band is $2''$.
2 from 1 = the waist measure $16''$ plus $\frac{1}{2}''$ for seam.
3 from 2 = $\frac{1}{2}''$;
Shape from 1 curving down to 3.

Strap. Section C

This is the strap that is sewn round the base of the legs of the knickers. It carries eyelet holes which connect with a buckle sewn about $1\frac{1}{2}''$ from the opposite end. This is the most popular method of finishing the bottoms.
The width is about $2''$ with seams and the length from 1 to 2 equals the size of the small. The extension for fastening end is about $3''$ in length.

An Alternative Finish. Section D

The broad band is a relic of the cycling knickerbocker days, but it is still asked for by quite a number of people.
1 from 0 = half small plus $\frac{1}{4}''$;
2 from 0 is the same.
3 from 0 = half the difference between the calf and small measures ($\frac{1}{2}$).
4 from 3 = $3\frac{1}{2}''$;
Curve the base parallel with the top.
5 and 6 are each half the calf measure plus $\frac{1}{4}''$, from 4.
Add $1\frac{1}{4}''$ for button stand at 1 to 5 and $\frac{1}{2}''$ for the hole side at 2 and 6.
Three buttons and holes comprise the fastening as a rule, but some favour an extension (similar to that given on the narrow strap) for fastening to a buckle in place of the buttons and holes.

Notes on the Draft

For corpulent figures the disproportion will be applied in the same manner as for trousers, point 4 being advanced and the tops raised above the squared line.
Pleats are not recommended, however, for such figures.
Darts or pleats can be utilised as a means of bringing the bottoms to fit in the strap. An alternative method is to gather or draw-in the bottom with a thread.
Where a distinct check is embodied in the design of the material, care will have to be exercised when laying the pattern out on the material.

RIDING BREECHES

Diagram 5

FEATURES :—*Fly front ; moderate side pouch ; centre front knee fastening ; cross pockets.*

MEASURES :—32″ *waist ;* 38″ *seat ;* 14″ *length to knee ;* 16½″ *length to small or hollow ;* 19½″ *length to calf ;* 13½″ *knee width ;* 12″ *small width ;* 13½″ *calf width ; inside leg length* 32″ *; outside leg* 44″.

INSTRUCTIONS FOR DRAFTING

COMPARED with ordinary trousers riding breeches require a little different treatment in the trunk section of the draft, to provide the necessary ease for mounting and for the astride position when in the saddle.

The position of the fastening on the leg is affected by the situation of line E in the topsides. If the fastening is required more to the side of the leg, the distance 12 to E must be increased.

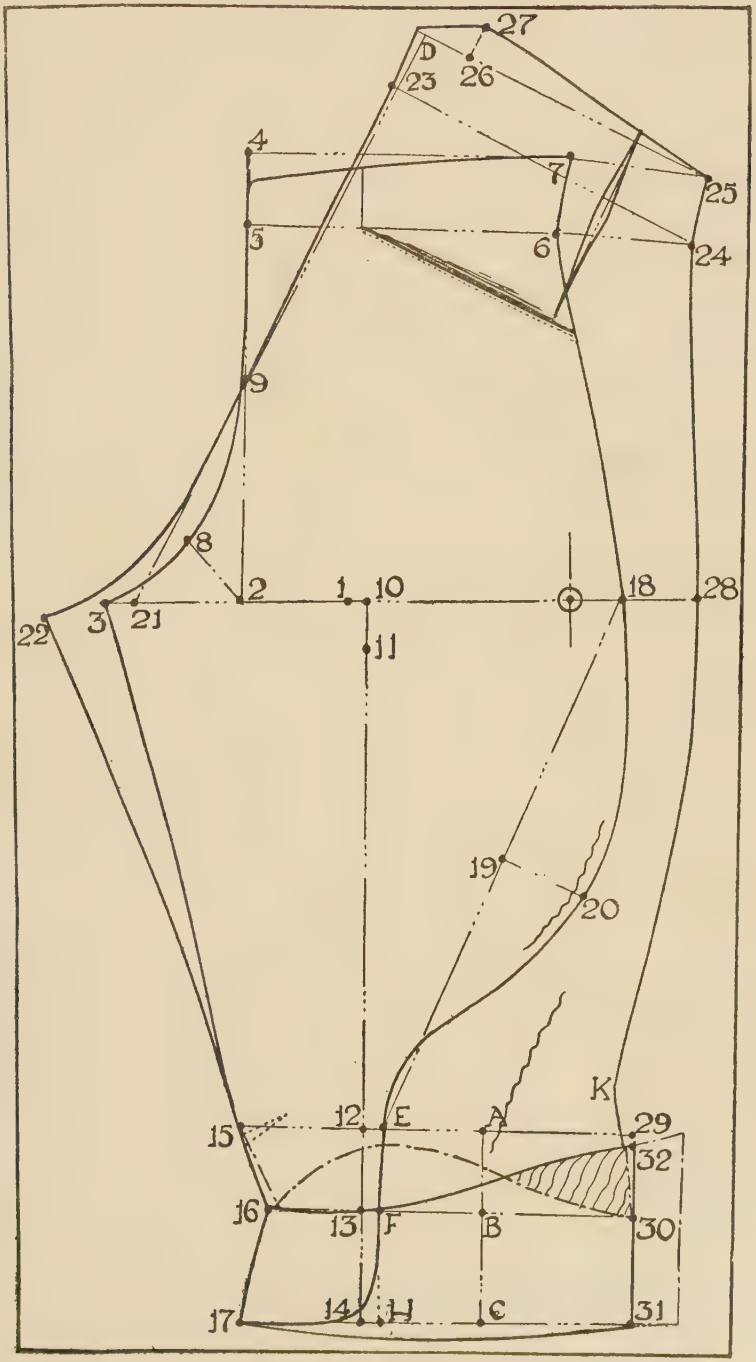
Half seat (19″) and half waist (32″) are the measures referred to in the instructions below.

THE DRAFT

Draw lines from o.
1 from o = one-third of seat (6⅜) ;
2 from 1 = one-sixth of seat (3⅛) ;
3 from 2 = one-sixth of seat plus ¾″ ;
Square up from 2.
4 from 2 = the body rise (12″) found by deducting the inside leg 32 from the outside 44 ;
Add making-up allowance, say ½″ ;
5 from 4 = 2″ ;
6 from 5 = half waist plus ½″ ;
7 is located by springing out to top-line from 6.
8 from 2 = half the distance 2 to 3 plus ¼″ ;
9 from 2 = one-third seat (6⅜) minus ½″ ;
Shape fork curve as shown.
10 from 1 = ¾″ ;
Square down ;
11 from 10 = 1½″ for ease ;
12 from 11 = length to knee 14″ ;
13 from 11 = length to small 16½″ ;
14 from 11 = length to calf 19½″ ;
The average distances of 2½″ from 12 to 13 and 3″ from 13 to 14 can be used where the inside trouser leg is the only length measure available.
A from 12 = ¼ knee width 3⅜ ;
B and C are located by squaring down from A ;
15 from A = half knee (6¾″) ;
16 from B = half small (6″) ;
17 from C = half calf (6¾″) ;
Shape inseam through 15, 16 and 17, commencing at 3 ;
E is ½″ out from 12 ;
Square down to H ;
18 from o = 1½″ ;
Join to E ;
19 is midway between 18 and E ;
20 from 19 = 2½″ to 3″ ;
Shape side seam from 18 to 7 and down from 18 to E ;
Drop the fronts ¾″ at 4.

UNDERSIDE

21 from 3 = ¾″ ;
Draw from 21 through 9 for seat line ;
22 from 3 = 1½″ ;
Sweep out from 3 pivoting at 15 ;
Square 23 to 24 by seat line.


27
D
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19
20
K
12
E
A
29
15
32
16
13
F
B
30
14
H
C
31
17

DIAGRAM 5.

24 from 23 = half waist plus 1½″ (9½).
Spring out from 24 to 25.
D is located by squaring to 25 by the seat line.
26 from D = 2″;
27 from 26 = 1½″;
Shape top as shown.
Take out a cut of ½″ in the waist;
Apply the knee width plus 1″ (14½″) from E to 15 and from 15 out to 29;
Apply the small width plus 1″ (13″) from F to 16 and from 16 to 30;
Apply the calf width plus 1″ (13½″) from H to 17 and from 17 to 31.
28 from 18 = 2½″;
32 from 29 = ¾″;
Shape to 13 and 16;
Measure from 18 round the curve of side seam to E;
Apply the amount registered plus ¾″ from 28 to locate upper seam of cut at 30;
Curve upper half of cut as shown, taking 2″ out above 13;
Hook the leg seam in at 16 (dot and dash lines), to make the length of the upper part of the seam agree with the lower half.
When shaping side-seam curve in at K to compare with the outline of topside above E.

Notes on the Draft

Provision for corpulency will only be affected at 5 and 4 as in trousers.
No provision for fulling at knee is made in this draft, and unless the fastening is arranged at the side of the leg, none is required.
The small knee cut below 15 in the topsides is only possible where strappings are to be worn.
Before joining the side-seams the undersides must be shrunk to a nice hollow in the region of A (see wavy line).

TOP AND KNEE FINISHES. Diagram 6

THIS diagram has been devoted to illustrations of various top and knee finishes which are frequently asked for in Breeches Trades. With the diagrams and details given below the student should not experience any difficulty when it becomes necessary to infuse any of these style details into the full draft, already given in the last section.

Split Falls. Section A

This little sketch depicts the upper section of a pair of breeches finished with Split Falls. If referred to when the various parts have been cut out, it will help those unacquainted with the style in the checking up of the parts and show how they are assembled.
In the sketch the "fall" is shown detached from the buttons and laid over, exposing the inside finish.

Section B

This illustrates the preliminary trimming of the tops and the construction of the slit-bearer. The dash lines 1 and 2 represent the waist line.
The top of the "fall" runs ½″ above this line and extends 2¼″ from 3 to 4.
The top side is slit down to a depth of 6″ from 4 to 5 for the "fall."
Point 5 is situated 3¼″ from the fly or front line.
The remaining section of the top-side is cut away ¼″ above the waist line as from 6 to 7.
8 from 2 is 3″ for the depth of the pocket.
9 from 8 = 6″ for the pocket mouth.
The front bearer is shown by dot and dash lines extending from 6 out to 10.
10 from 1 = 1″;
11 from 10 = 2½″;
Curve the bearer from 11 down to 5 as shown.

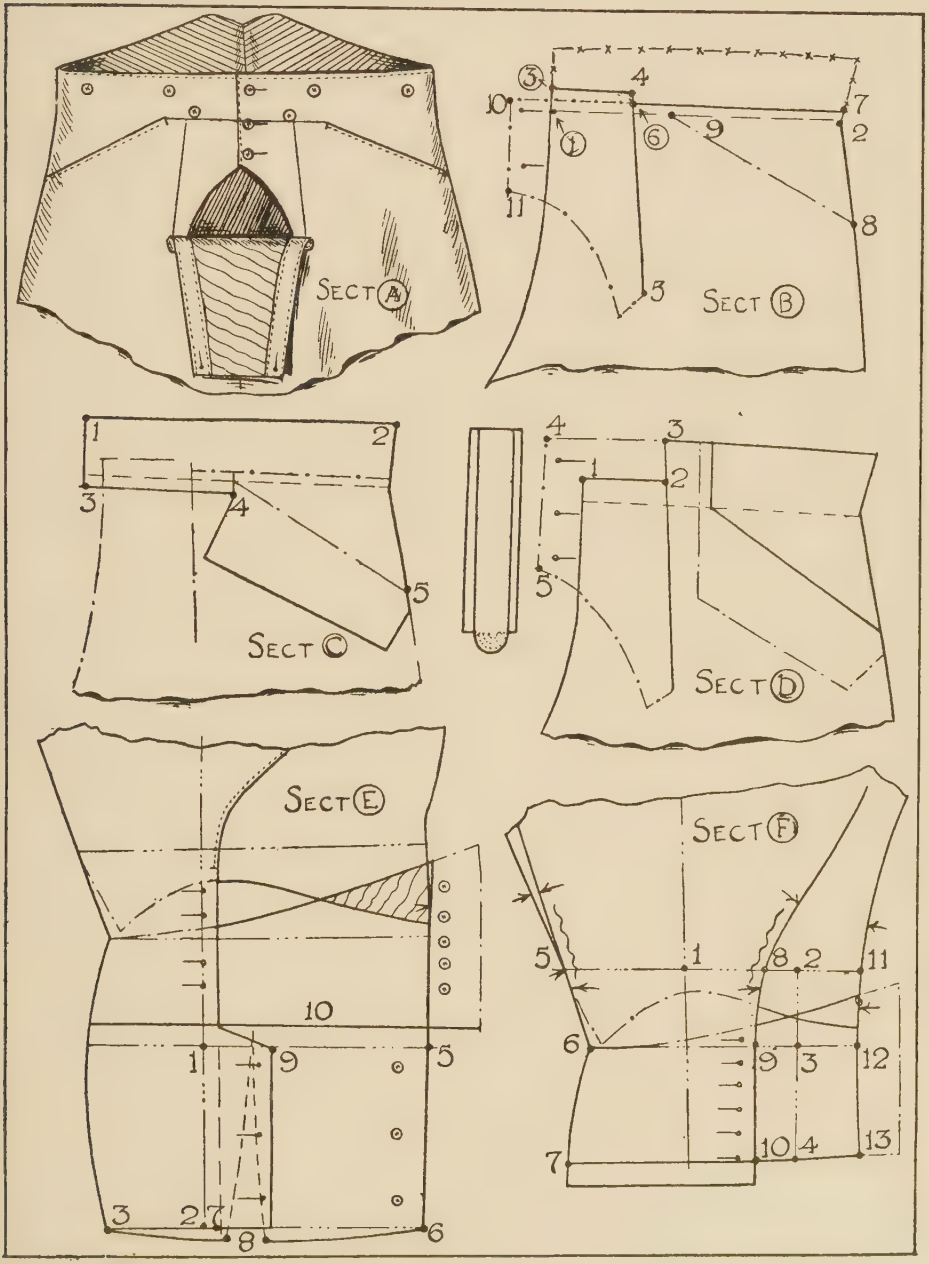


DIAGRAM 6.

Section C

This illustrates the cutting of the top and pocket bearer. Dot and dash lines show the outline of trimmed topside. This bearer, which is carried up to complete the height of the tops at 1 and 2, is extended ½″ beyond the front line.

A seam is allowed below the waist line from 3 to 4 and the pocket extension made below 4 and 5 as shown by solid line.

A welt cut to finish ¾″ to 1″ wide is constructed to be sewn down the side of the fall.

Section D

This depicts an alternative method of constructing Split Falls. Here the ordinary cross pocket is given, the facing and bearer being cut in accordance with the details laid down in the trousers section.

The front part of the topside is trimmed so that the "fall" 1 to 2 lies ½″ above the waist line.

The bearer is then cut to come right to the top as shown by dot and dash lines at 3, 4, and 5.

Continuations. Section E

This forms an extension of the breeches down below the calf, to a distance which is generally arranged to accord with the wishes of the customer.

The upper section at knee, small and calf is constructed as described in the full draft given previously.

2 from 1 is the extra length.

3 from 2 = ¼ the bottom measure.

Note.—The length of the continuation must be taken into account when measuring.

6 is squared down from 5.

Apply the full bottom measure plus 1″ from 7 to 3 and from 3 out towards 6. Any surplus is taken out in a dart as shown at 8 (dash lines).

In order to prevent pressure of the buttons on the shin bone, the topsides are carried over to the side as shown at 9.

The continuations may be left on with the upper part, or they may be cut away on line 10 and made up in linen.

Fastening at Side of Knee. Section F

This diagram shows the altered outline of the breeches when the fastening has been arranged at the side of the knee.

2 from 1 = ¼ knee width;

3 and 4 are squared down from 2;

5 from 2 = half knee;

6 from 3 = half small;

7 from 4 = half calf;

8, 9, and 10 are placed 2″ out from the centre line at 1;

Apply knee measure plus 1″ from 8 to 5 and from 5 to 11;

Apply small plus 1″ from 9 to 6 and 6 to 12;

Apply calf plus 1″ from 10 to 7 and 7 to 13.

The overlap for the cut is found as before. With the seam coming down the side of the leg, it is necessary to infuse a little fullness on either side of topside knee to provide for the kneebone. This is accomplished by extending the topside ½″ below 7 and 10, and the placing of balance marks 3″ apart on the underside and 3½″ on the topside as shown by arrows.

CHAPTER V

GENTLEMEN'S GARMENT CUTTING

By PERCIVAL THICKETT

(Author of "Defects and Remedies," "Body Coats," etc.)

VEST CUTTING

S.B. AND D.B. STYLES. BY A PROPORTIONATE SYSTEM.

Diagram 7

FEATURES.—*Single breasted. No collar. Medium points and opening.*

MEASURES.—*36″ breast; 32″ waist; 16½″ waist length; 12″ opening; 25½″ full length.*

INSTRUCTIONS FOR DRAFTING

IN this draft all the points are found by taking fractional quantities of a scale, which is derived from the circumference of breast measure.

The scale in this instance is 18″ and is found by taking one-third the breast measure and adding 6″. This formula obtains in all sizes from 36 upwards; but below 36 half breast gives the scale—i.e.—36 B = 18 scale; 42 B = 20 scale; 32 B = 16 scale—and so on.

No special provision is made for irregular figures in the working of the system, all deviations being made from the standard outline when marking out on the material.

S.B. VEST. SECTION A

Square lines from 0.
1 from 0 = half scale (9″);
2 from 0 = waist length (16½″);
3 from 2 = 1″; join to 0;
4 from 3 = ½″;
Curve centre seam from 0 to 5 and down through 4;
6 from 0 = one-sixth scale plus ¼″;
7 from 6 = ¾″;
Draw back neck to 0;
8 from 0 is one-fourth the distance 0 to 1 (2¼″);
Square out;
9 from 8 = one-third scale plus 1¾″ (7¾″);
10 is located by squaring down from 9;
11 from 5 = one-fourth full breast size, plus 1″ (10);
12 from 5 = half breast plus 1½″;
13 from 11 = one-twelfth scale plus ½″: square up;
14 from 13 = one-sixth scale (3): square up;
15 from 14 = half scale (9);
Join 15 to 9;
16 from 15 is ⅜″ less than the back shoulder seam from 7 to 9.

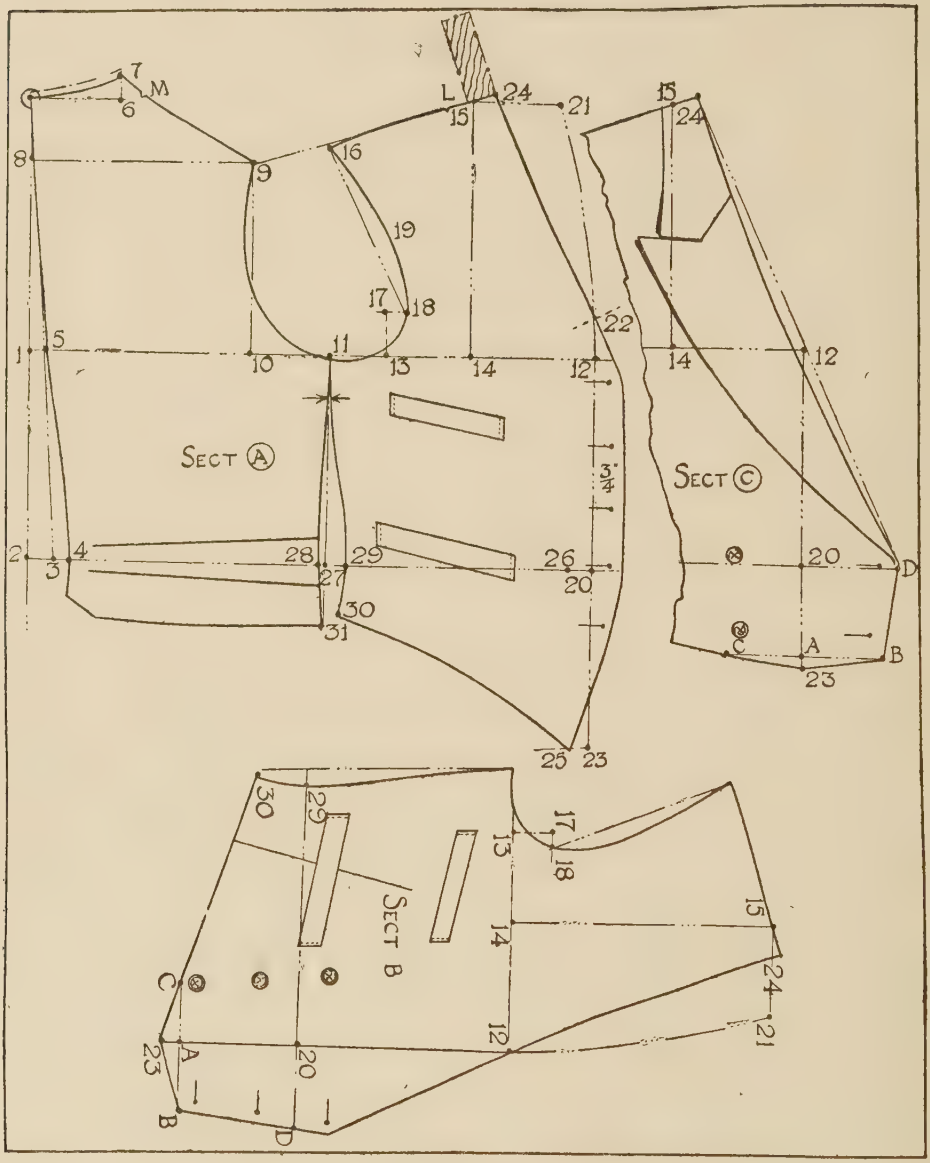


DIAGRAM 7

Drop $\frac{1}{4}$″ below the line;
17 from 13 = $1\frac{1}{2}$″;
18 from 17 = $\frac{3}{4}$″: join to 16;
Shape scye hollowing $\frac{1}{2}$″ at 19, dropping $\frac{1}{4}$″ below breast line and hollowing $\frac{1}{4}$″ behind line from 10.

20 is found by squaring down from 12 in all instances where there is a difference of not less than 3″ between the breast and waist.
21 from 15 = one-sixth scale;
Curve line to 12;

22 from 15 (by sweep) is the opening measure plus ½″ and less back neck o to 6;
23 from 15 (direct) = full length measure plus 1″ and less the distance o to 6;
24 is a continuation of the shoulder and is ¾″ out from 15;
25 is 1″ from 23. This distance will vary to accord with the shape of the points desired.
Shape from point 24 through 22 and down to 25 extending ¾″ beyond centre line for button stand.
26 from 4 = half waist plus 1¾″;
27 is squared down from 11;
28 from 27 = ¼″;
29 from 28 = the waist surplus shown at 26 to 20.
Shape side seams as shown, making 30, 2″ to 2½″ below the waist line and the back at 31, ½″ lower.
The back neck piece, which is usually cut on the crease edge of the material, is sewn on at 24.
The exact run of this is shown by the shaded portion between dot and dash lines.
The lower pocket is 5″ to 5½″ in length, and its position 1″ away from the side seam, 3½″ from the bottom at the rear end and 5″ at the front.
The top pockets are placed 5″ above the lower ones and made 3½″ to 4½″ wide.

D.B. No-Collar Vest. Section B

This diagram depicts the full length double-breasted shape with a no-collar finish.
The back section remains the same and the numbers, which correspond to those given in the previous draft, are found as described for that vest.
23 is the full length to measure.
A is ½″ up from 23;
Square out on either side;
B from A = 2½″: C from A is the same.
D from 20 = 3 to 3½″;
Draw from B through D and curve bottom run through C;
The opening is continued from 24 through 12 (or opening point) until it cuts the line up from D;
The lapel section in front of line 12–23 may be cut off and sewn on separately.
The distance between the line of buttons and the centre line is made ¾″ less than the overlap given beyond 20 and A.

D.B. Collar Vest. Section C

This diagram displays the new shape of the D.B. variety with a short and straight bottom run.
23 is 3¼″ from 20;
A is ⅜″ above 23;
B from A = 2¾″: C from A is the same;
D from 20 = 3¾″;
Join D to 24 and hollow slightly as shown.
The collar, which is made up separately and sewn on, is shaped with a bold curve.
The position of the step should be located slightly lower than the midway point between the neck 15 and the breast line 14.
To give a better effect and to facilitate the making up, the upper section can be cut separately and joined on, thus forming a natural "break seam" similar to a coat.

Notes on the Draft

The indifferent manner in which vests are often put together is chiefly the cause of the badly wrinkled shoulders of which customers so frequently complain.
Balance marks should therefore be placed at the shoulders L and M, and also in the side seams, for the guidance of the work-hand.
When chalking round the back on the Italian, a small turning-up allowance should be left at back neck, as outlined by dot and dash lines.
When sewing the back centre seam, the stitching should come ¼″ inside the pattern line. Facings are frequently left on down the opening edge (12 to 24), when cutting from the cloth. When this is done, the work-hand must be instructed to turn the edge so that the thread marks lie ¼″ inside and not on the line of edge, as is so frequently done.

DRESS VEST BY DIRECT MEASURES. Diagram 8

FEATURES :—*Single-breasted. Roll collar. Semi-vee opening. Three buttons.*

MEASURES :—*36″ breast ; 32″ waist ; 9″ scye depth ; 16½″ waist length ; 12¾″ front shoulder ; 17¾″ over shoulder ; full length and opening to style.*

NOTE.—The front shoulder has been made ¼″ and the across chest ½″ less than the measures taken over the lounge jacket.

INSTRUCTIONS FOR DRAFTING

IN this draft the application of the short direct measures is shown. The great virtue of this system lies in the complete manner in which it provides for irregular figures direct on the draft, without the use of judgment.

The construction of the draft for dress vests is practically the same as for the ordinary no-collar type, the only variation being at the front.

There are many varieties of front finish, but the selection given here has been confined to the more standard shapes.

The working scale 18 is found as explained in the previous draft.

ROLL COLLAR VEST. SECTION A

Square lines from o.
1 from o = scye depth 9″ ;
2 from o = waist length 16½″;
3 from 2 = 1″ : join to o ;
4 from 3 = ½″ ;
Shape back seam from A ;
5 from 1 = one-third the over-shoulder measure plus ¾″ ;
Square out ;
6 from 5 = one-third scale plus 1¾″ (7¾″) ;
7 from o = one-sixth scale plus ¼″ (3¼″) ;
8 from 7 = ¾″ ;
Shape to o and join to 6.
9 is squared down from 6 ;
10 from A = one-fourth breast plus 1″ ;
11 from A = half breast plus 1½″ ;
12 from 11 = across chest measure 7½″ ;
13 from 12 = one-sixth scale ;
Square up ;
Deduct the width of back neck o to 7 from the front shoulder measure and sweep the remainder from 12 through line 13 as shown by 14.
Deduct ½″ from the over-shoulder measure and apply the remainder from A to B (centre of shoulder) and from 12 to 15 by a sweep.
15 from 14 = 8 to 6 less ⅜″ ;
16 from 12 = 1½″ ;
17 from 16 = ¾″ ;
Join to 15 ;
Shape the armhole hollowing ¾″ at 18 ; dropping ¼″ below 10 and up ¼″ behind line 9 to 6 ;
19 is squared down from 11 for all sizes where the waist is 3″ or more less than the breast.
20 from 19 is the length desired, in this instance 5½″.
21 from 20 = 1″ ;
Add ¾″ beyond centre line 19 for button stand and fix the opening 1½″ to 2″ up from the waist at 22.
C is ¾″ out from 14 ;
Connect to 22 and hollow the neck 1″ ;

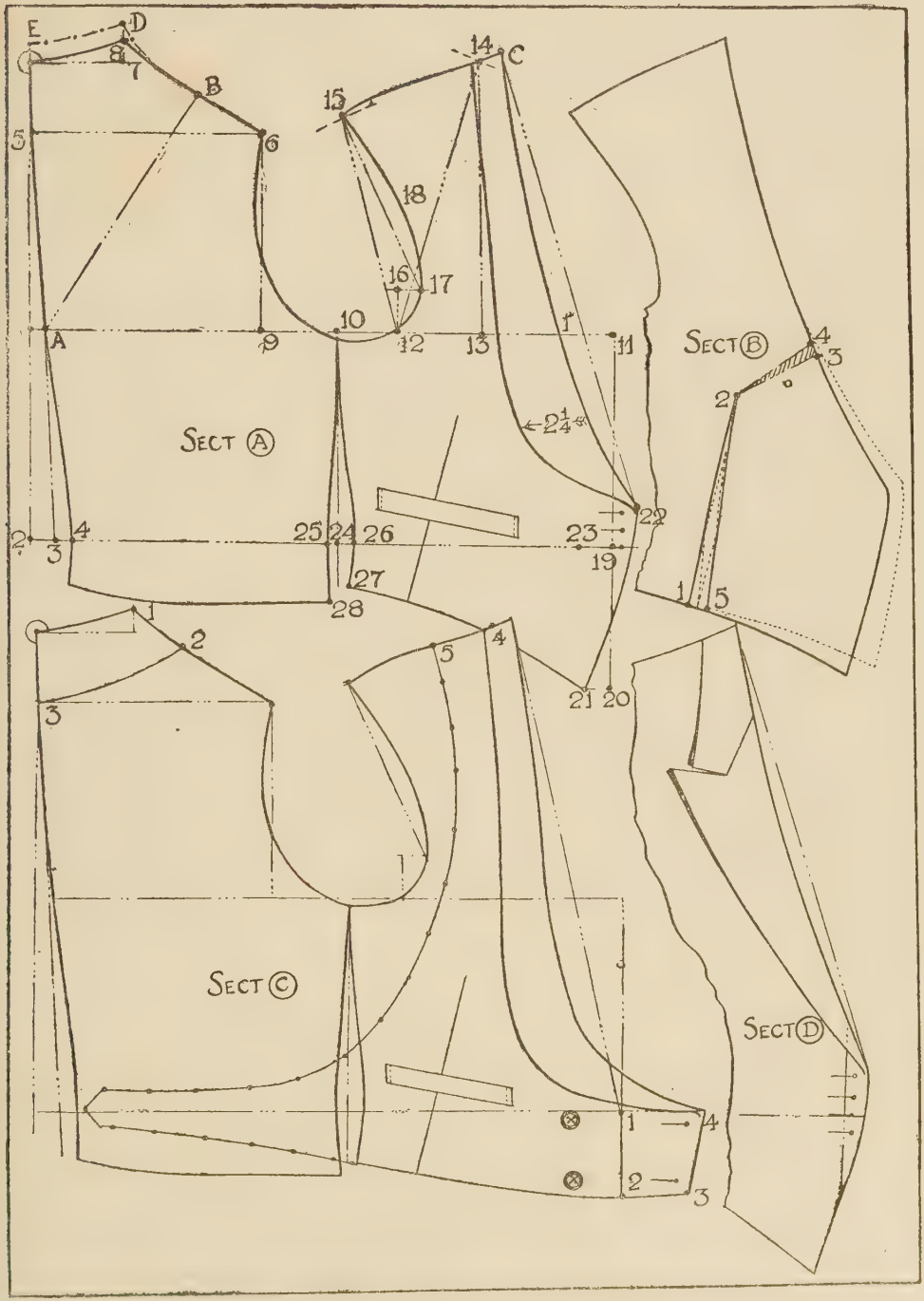


DIAGRAM 8.

23 from 4 = half waist plus $1\frac{1}{2}''$;
24 is squared down from 10;
25 is $\frac{1}{4}''$ from 24;
26 from 25 = the waist surplus shown from 23 to 19.
27 from 26 = $1\frac{1}{2}''$;
28 is $\frac{1}{2}''$ lower than 27;
Shape side seam as shown giving a little spring at the bottom.

Manipulation of the Front. Section B

The manipulation of the pattern shown in this diagram has the two-fold effect of giving an elegant-shaped waist for normal figures and providing a close sit at the opening. Both these features are essential to a good-fitting vest.
Cut the pattern upon the dart line from 1 to 2 as shown.
Pleat the front over $\frac{1}{4}''$ to $\frac{1}{2}''$ at 3 and 4 and the forepart will swing forward as shown by dotted line. The dart is also opened from 1 to 5.
Shape the waist dart, filling in to a point midway between 1 and 5.
When chalking out on the cloth follow the dotted line at the front.

D.B. Backless Vest. Section C

For this modern type of finish the draft is produced in ordinary manner as described above.
The back part is cut away to a narrow neck band as outlined by dotted lines at 1, 2, and 3.
The front shoulder is then shortened to meet the alteration in the back, 4 to 5 being the same distance as 2 to 3.
From 5 curve down the shoulder, well clear of the scye front, and on to the side waist. Here the forepart is extended to form an adjusting strap at back waist.
The front shown is the very popular D.B. buttoning two with a straight bottom run.
2 from 1 = 3";
3 from 2 = $2\frac{3}{4}''$;
4 from 1 = $3\frac{1}{2}''$;
Join front to the neck and hollow 1" as shown.

Vee-shaped Pointed Lapel. Section D

This is another popular front finish with the opening carried straight to the first buttonhole. The collar shown is the ordinary pointed step.

Notes on the Draft

In order to dispense with the carrying of the collar round to the back neck, the lining of the back can be extended right through to the top. The alteration necessary for this is shown by dot and dash lines at E and D, these two points being located $\frac{5}{8}''$ above 0 and 8.
From D run gradually out into the shoulder seam as shown.
Provision for increased waist size will be shown in a later draft.

HAWKES & CO., LTD., SAVILE ROW, LONDON, W.1. CUTTING HALL.

CHAPTER VI

MEASURES AND MEASURING

By THE EDITOR

ALL systems of cutting are based on measurements, few or many. The simplest, but not the most reliable, depend merely on the minimum lengths and widths—size of chest and waist, length of back and sleeve. Roughly speaking, there are three plans or methods in use to-day: breast measure, shoulder measure, and direct measure. The breast-measure system is worked by divisions or multiples of that quantity, buttressed by observation and experience or supplemented by anatomical calculations.

The shoulder-measure system is based upon long shoulder measures, which will be described in another place.

The direct-measure system depends upon a series of short, direct, and local measures; the principle being a local measure for a local part. Direct and shoulder measures are better taken with a narrow tape.

A description will now be given of the ordinary lengths and widths and of the direct measures. It is imperative that a fixed order be decided upon for measuring; if such a sequence is observed it will become a habit and omissions or mistakes avoided.

1. *Breast Measure.*—Stand a little to the right side of customer. Unbutton the coat and pass the tape round the figure under the arms close up to the armpits, and over the waistcoat. Draw the ends together fairly closely, finding out the amount of ease required. Note that the tape is over the blade bones and that the chest is not puffed out. This measure is indicated at N, Fig. 4.

2. *Waist Measure,* taken in a similar manner, but more closely. This dimension should be taken in the hollow of the waist. See P, Fig. 4.

3. *Seat Measure,* taken round the largest part of the figure, over the thigh joint. The tape may be drawn moderately closely,

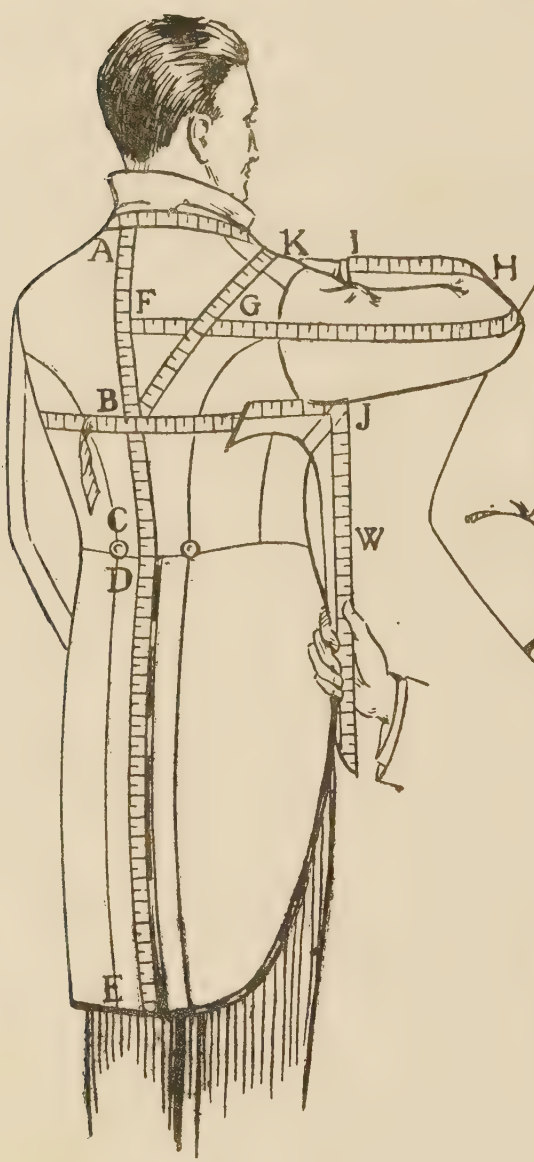


Fig. 3.

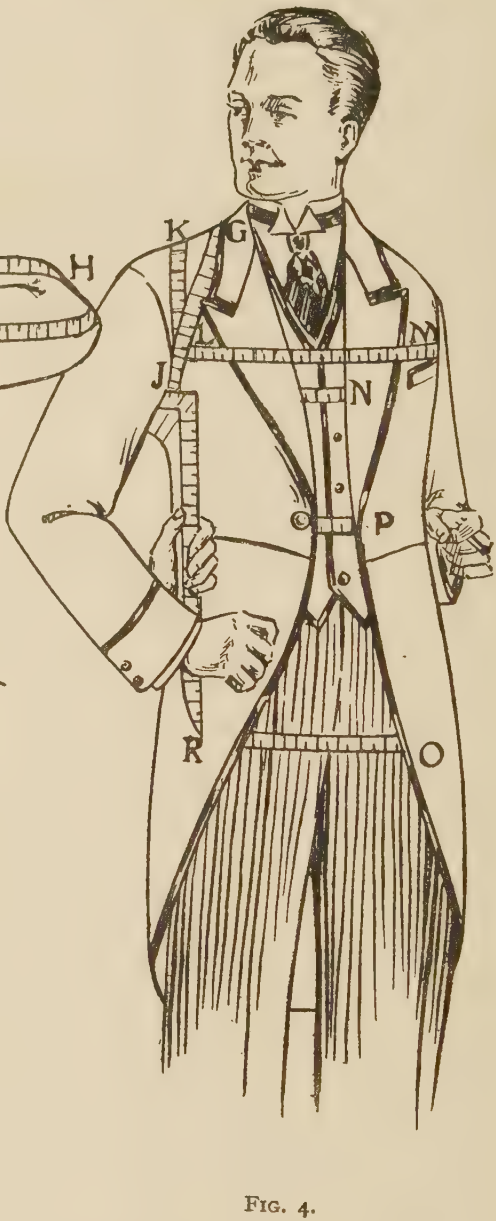


Fig. 4.

to obtain a fair measurement ; the allowance for ease, etc., is made when cutting the garment. See O, Fig. 4.

4. *Depth of Scye,* from A to B, Fig. 3. Place the tape across shoulders, drawing the ends round the arms to the centre

of back, as at B. Draw the ends rather closely, and note that the tape is not twisted under the arms. The horizontal must be kept, and the level marked on the back seam. Some cutters prefer to put the end of tape at nape of neck and merely bring it over the shoulder, under the arm, and then in a straight line to the centre of back. Another plan is to place a square under the arm as illustrated, keeping the long arm vertical; then making a chalk mark at back of scye, release the square and place it level with this mark and continue by finding the level on the back seam and making a chalk mark there. Having located point B, measure the distance from A.

5. *Length to Waist.*—See that the end of the tape is at a point where the collar-seam should be; sometimes the coat in wear is not reliable. Continue to where the hollowing of the coat is desired. At one period this measure always represented the actual natural hollow of the waist, but nowadays coats are sometimes cut short in the waist and the hollowing or suppression comes above the natural waist.

6. *The Fashion Waist.*—This is where the tack is to come on a body coat, and may be made from 1″ to 1½″ below the former measure.

7. *Full Length.*—From the nape to the full length of any coat, according to fashion or customer's requirements.

8. *Width across Back.*—With the arms resting at the side, see if the coat customer is wearing is correct, neither too wide nor too narrow. A fairly wide back stretch looks well, helping to give an athletic appearance; moreover, it is fashionable. Measure from centre back to sleeve seam, at the sleeve pitch, as F to G on Fig. 3.

9. *Elbow and Cuff.*—Raise the arm on a level with the chin and measure from back seam F to H and continue to I. The wrist-bone is a good guide for length of sleeve. Some men prefer to take the length of sleeve from collar, over the shoulder, and down the centre of the arm, with arm at rest; others take the forearm length as a check.

10. *The Front Shoulder.*—This is taken from the nape of neck, A, to the level of the bottom of scye at J. With the left hand hold the tape at the nape, with the right bring it to front of scye; hold the tape by the three end fingers, leaving the thumb and first finger free, then close thumb over the tape and extend the first finger under the scye, and so obtain the level. Another method is to measure to the top of a square when it is placed under the scye as shown.

11. *The Over-Shoulder.*—Starting at B, the depth of scye

point, continue over the shoulder, K, down to the front of scye at J. Draw tape closely if measuring over cloth or padding ; in no case take the measure easily, because the shoulder is stretched when making up.

12. *The Across-Chest.*—Measure from scye to scye as L to M, with the coat buttoned. If the coat fits well the same width may be given ; but if too narrow or too wide the necessary changes can be made.

There are other useful measures which may be adopted generally or in special cases, such as length of opening, width of elbow and cuff, front of scye measure from back seam to front of arm, round armhole from breast line at front of scye to bottom of back scye, etc., etc.

These embody the chief measurements, and are suitable for a coat or an overcoat. N.B.—The sizes of chest, waist, and seat are taken over the waistcoat and trousers, no difference being made in the case of overcoats.

Fig. 5.

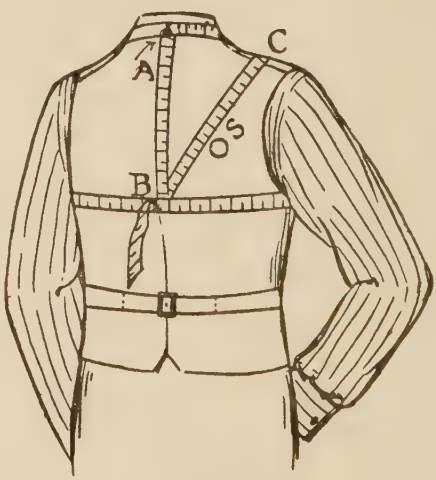


Fig. 6.

Direct Measures taken Over the Waistcoat

Many cutters favour taking direct measures over the waistcoat instead of over the coat, on the ground of greater accuracy. Where the coat is of heavy material, loose-fitting, or badly fitting, it is argued that measures are better taken over the waistcoat. This plan, therefore, is illustrated on Figs. 5 and 6.

Depth of Scye.—Point A represents the exact nape of neck,

or a point 1½″ from the top of white collar, or 1″ lower than the top of coat collar.

Place the tape saddle-fashion over the shoulders, and bring the ends under the arms, and back to the centre of back at scye level to B.

A to B is the depth of scye.

The Front Shoulder.—From nape of neck at A, measure over the front to scye level at E.

The Over-Shoulder.—From depth of scye on back-seam at B measure over the shoulder at C to scye point at E.

When taking these measures over the waistcoat add ½″ to the scye depth, ¾″ to front shoulder, and 1″ to over-shoulder.

CHAPTER VII

GENTLEMEN'S GARMENT CUTTING

By PERCIVAL THICKETT

(*Author of "Defects and Remedies," "Body Coats," etc.*)

COAT CUTTING

S.B. LOUNGE. BY A PROPORTIONATE SYSTEM. Diagram 9

FEATURES :—*Single-breasted ; step collar ; button three ; seam back ; moderately high and shaped waist.*

MEASURES :—36″ *breast ;* 32″ *waist ;* 38″ *seat ;* 7″ *back width ;* 16½″ *waist length ;* 29″ *full length. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

THE formula for finding the scale (18″) is the same as explained for the vest. The draft can be worked out direct on the cloth by first of all constructing the back section, then cutting it out and laying it in a convenient position.

The back has a seam (¼″) allowed down the centre, so where an inlay is allowed, special instructions should be given to the work-hand to sew a quarter-inch inside the chalk line.

The shape of the front in this draft is not standard and can be varied to button two or only one by lowering the crease line of the lapel.

The breast cut at 32 is optional, but should be included when a close-fitting waist is desired. This particular dart should be sewn in the chalk lines ; that at 31, ¼″ inside the line.

SECTION A

Square lines from 0.
1 from 0 = half scale (9″) ;
2 from 0 = waist length, 16½″, less the amount the waist is required above the natural.
3 from 2 = 1 to 2 plus 1½″ ;
4 from 0 = full length ;
5 from 2 = ¾″ : join to 0 ;
6 from 5 = ¾″ ;
Curve gradually into 0 5 line ;
7 from 4 = 1¼″ ;
8 from 0 = one-fourth the distance 0 to 1 ; square out ;
9 from 8 = 2¾″ in sizes 36 and above ;
Below 36 breast 9 is made one-fourth scale plus ¼″ from 0 ;
10 from the inside line at 9 = back width plus ½″ for two seams.
11 and 12 are located by squaring from 10 by 9 ;
13 from 12 = ½″ ;

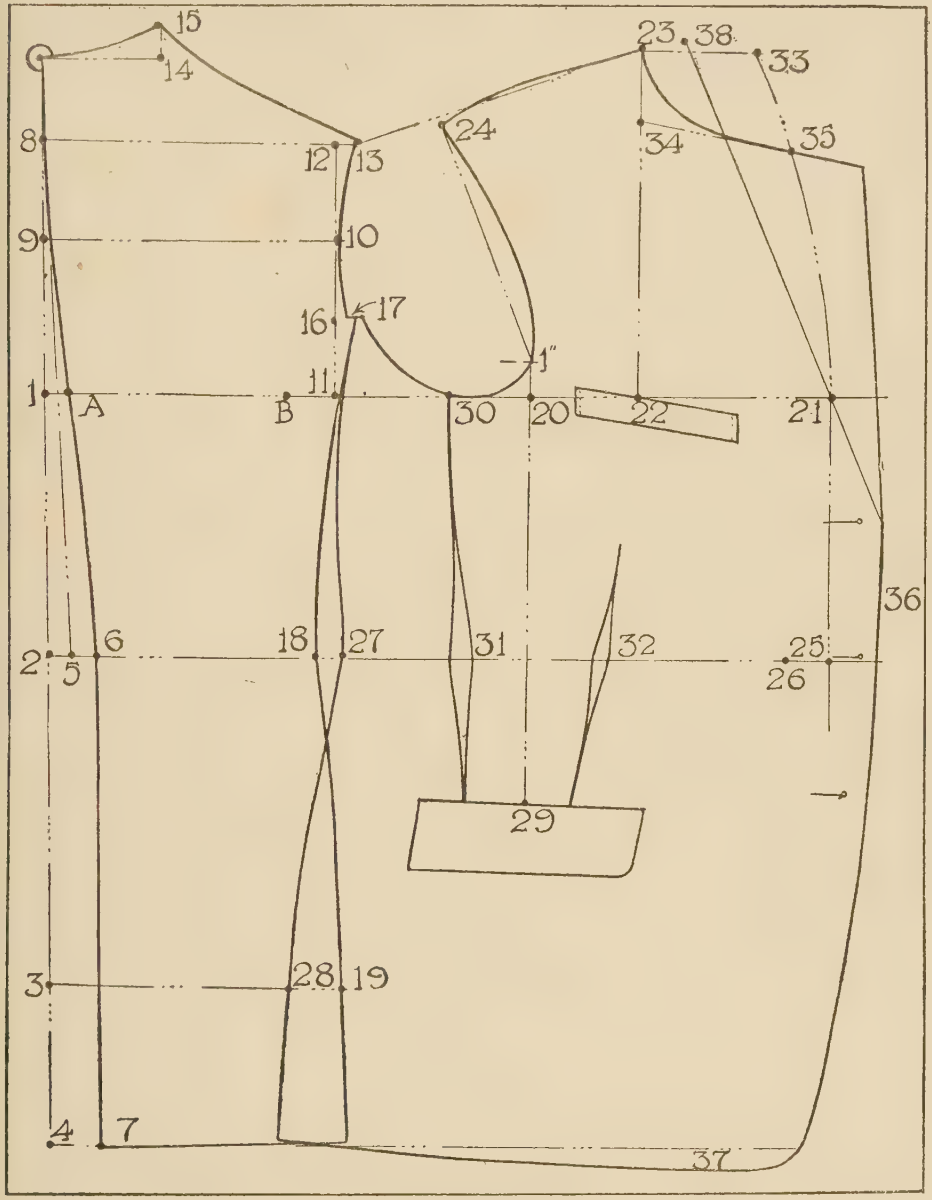


DIAGRAM 9.

This amount can be varied if a wider or narrower shoulder is desired.
14 from 0 = one-sixth scale plus $\frac{1}{4}$" ($3\frac{1}{4}$");
15 from 14 = $\frac{3}{4}$";
Join to 0 for back neck.
16 from 11 = 2";
17 from 16 = $\frac{1}{2}$";
Mark a $\frac{1}{4}$" each way for seams from this point and shape back scye.
18 from 6 = 1" less than back width (6");

19 from 3 = 2 to 18 plus $\frac{1}{2}$″;
Shape the side seam from 17 through 18 and down through 19, curving slightly below 18.
B from A = one-third half breast (6″);
20 from B = $\frac{1}{4}$ half breast plus 2″ ($6\frac{1}{2}$);
21 from A = half breast plus $2\frac{1}{2}$″;
22 from 20 = one-sixth scale;
Square up.
23 from 22 = half scale plus $\frac{1}{4}$″;
Join 23 to 13;
24 from 23 = 13 to 15 less $\frac{1}{4}$″;
Drop $\frac{1}{4}$″ below line;
Mark up 1″ from 20 and join to 24;
Shape shoulder, giving a slight curve, and the scye, hollowing $\frac{1}{2}$″ below 24;
25 is found by squaring down from 21 for sizes where the waist is not less than 3″ smaller than the breast.
26 from 6 = half the waist measure plus $2\frac{1}{2}$″;
27 from 18 = half the waist surplus shown between points 25 and 26;
28 from 19 = the difference between the half breast and half seat measures plus $\frac{1}{2}$″ ($1\frac{1}{2}$);
Curve forepart side seam through 27 and 28, giving a slight round over the hip.
29 is the centre of pocket and is located by squaring down 11″ to 12″ from 20.
Make the width of pocket $6\frac{1}{4}$″;
30 from 20 = $2\frac{1}{4}$″;
Shape the underarm dart to rear end of pocket, suppressing the waist at 31 one-half the waist surplus shown from 25 to 26.
The breast dart runs at a forward incline from the front end of the pocket and for proportionate figures should not be suppressed more than $\frac{1}{4}$″ at 32.
33 from 23 = one-sixth scale;
Curve down to 21;
34 from 23 = 2″;
35 from 33 = one-sixth scale;
Join to 34.
Shape the neck, hollowing to within 1″ of 34.
Add $1\frac{1}{2}$″ beyond the centre line at 36 and extend the bottom of forepart $\frac{3}{4}$″ below bottom construction line at 37;
38 for crease line is 1″ out from 23;
Draw the crease line to the front edge as shown.

Notes on the Draft

In trades that cater for manual workers it may be found advisable to advance point 20 at the front of scye and the neck line at 22 to accommodate the muscular shoulder development in such figures.
For an easier fitting waist section the front dart will be left out and only a proportion of the waist surplus (26 to 25) will be taken out at the underarm dart and side seam.
Point 24 will vary in its position slightly to accord with the amount of wadding introduced and the degree of manipulation that the shoulder will be subject to.
The line 34 to 35 has only to be considered from a point of view of style and can be varied.

D.B. REEFER. BY DIRECT MEASURES. Diagram 10

FEATURES :—*Double-breasted fronts, buttoning two and showing three ; moderately high and close-fitting waist ; jetted hip pockets ; welted outside breast pocket.*

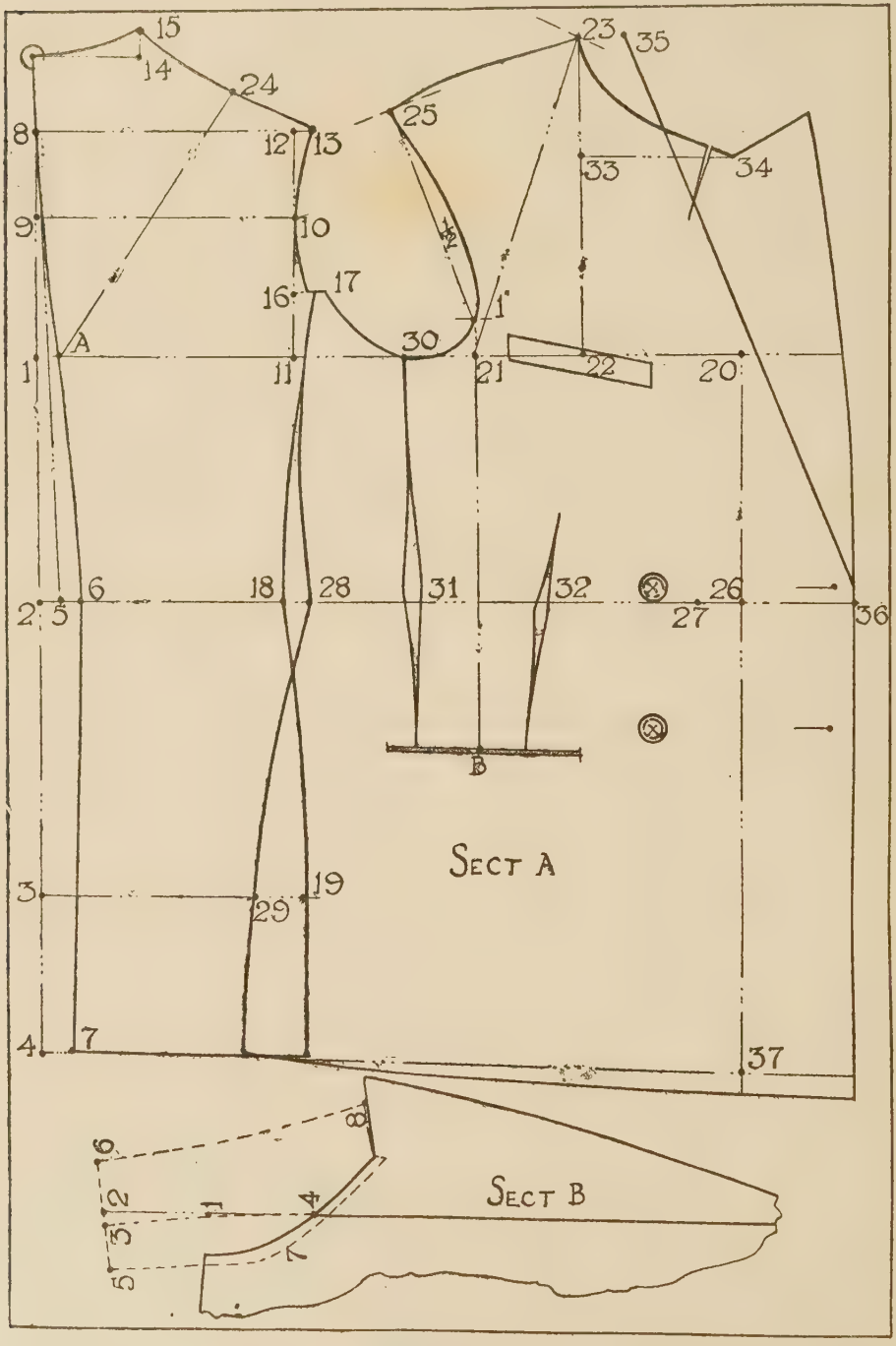
MEASURES :—36″ *breast ;* 32″ *waist ;* 38″ *seat ;* 9″ *scye depth ;* 16½″ *waist length ;* 28¾″ *full length ;* 13″ *front shoulder ;* 17¾″ *over-shoulder ;* 8″ *across chest ;* 7″ *across back. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

THE application of the direct measures to the ordinary S.B. Lounge will be identical with the procedure explained in this draft. The neck has been lowered to suit the particular style of step and the increased length of lapel. The overlap for the buttons is a variable feature and should be arranged in accordance with the build of the man.

BODY PART. SECTION A

Square lines from 0.
1 from 0 = scye depth (9″) ;
2 from 0 = waist length less, say, ½″ for the fashionable line.
3 from 2 = 1 to 2 plus 1½″ ;
4 from 0 = full length plus making-up allowance.
5 from 2 = ¾″ : join to 0.
6 from 5 = ¾″ ;
Curve gradually into the above line, above the breast line.
7 from 4 = 1¼″ : complete back seam.
8 from 1 = one-third over-shoulder measure plus ¾″ : square out ;
9 from 8 = 2¾″ : square out ;
10 from inside line at 9 = back width plus ½″ ;
Points 11 and 12 are located by squaring by line 9 to 10 ;
13 from 12 = ½″ or more if a wider shoulder is desired.
14 from 0 = one-sixth scale plus ¼″ ; square up ;
15 from 14 = ¾″ ;
Shape to 0 and to 13 ;
16 is 2″ above 11 ;
17 is ½″ out from 16 for side seam ;
Mark ¼″ each way for seam.
18 from 6 = back width less 1″ (6″) ;
19 from 3 = 2 to 18 plus ½″ ;
Shape side seam of back as shown through 18 and 19 ;
20 from A = half breast plus 2½″ ;
21 from 20 = across chest 8″ ;
22 from 21 = one-sixth scale (3″) ; square up.
23 by sweep from 21 = front shoulder measure less back neck 0 to 14 ;
Apply the over-shoulder measure less ½″ from A to 24 and then from 21 to 25 by sweeping.
25 is definitely located by applying the width of back shoulder seam (15 to 13) less ¼″ from 23.
Join 25 to 1″ up from 21 ;
Hollow scye ½″ ;
26 is squared down from 20 ;
27 from 6 = half waist plus 2½″ ;
28 from 18 = half the waist surplus shown from 26 to 27.
29 from 19 = half the difference between the breast and seat measures plus ½″.
30 is 2″ from 21 for underarm seam ;
Square down to B from 21 for centre of pocket.
Shape underarm dart to rear of pocket, taking out half the waist surplus (26 to 27) at 31 ;
32 is the breast dart : take out ¼″ ;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SECT B

DIAGRAM 10.

33 from 23 = one-sixth scale plus ½″ (3½″) ;
Square out for end of lapel step at 34.
35 for crease row is 1″ out from 23 ;
Allow 3″ to 4″ from 26 to 36 for the overlap, and shape front as shown.
Extend the bottom of forepart ¾″ below bottom construction line at 37, and keep a straight run for a distance equal to twice the frontage given (26 to 36).
The vertical spacing of the buttons is arranged so that the lower set comes in line with the pocket. The distance back from the centre line is ¾″ less than the amount of overlap on the front.

Collar Cutting. Section B

The solid line shows the outline of the neck.
Point 35 in the big draft is represented here by point 1.
2 from 1 = 0 to 14 of neck.
3 from 2 = ½″ for spring ;
Curve to 4.
Using line 3 to 4 as guide, square back of collar 5 and 6.
5 from 3 = 1¼″, the " stand " ;
6 from 3 = 2″, the " fall " ;
Curve the stand to follow the outline of the neck, allowing ¼″ as shown at 7.
8 is arranged to agree with the style of step desired.
Where the collar is to be turned in previous to being felled, or where it is sewn on by machine, add ¼″ round the stand : curve 5 to 7.

Notes on the Draft

The instructions for giving ease to the scye laid down in the last draft can very well be ignored here, as the across chest should automatically regulate the position of the scye to accord with the build of the figure.
When the measures have been carefully taken, no further adjustment should be required for short or long-necked figures, sloping or square shoulders, or erectness of carriage.

THE SLEEVE DRAFT. Diagram 11

THE sleeve system demonstrated here is based on measurements taken from the scye. Therefore, if there is any variation from the normal shape produced in the drafting of the body part, these changes are automatically transferred to the sleeve draft.

The marking of both the pitches before the garment is sent out to the work-hand and checking up when it is returned is most strongly advised. Indifferent pitching of the sleeves in the workshop is largely responsible for the unsightly fullness at the hindarm of which customers so frequently complain.

Position of the Pitches Section A

Point 1 in this section depicts the portion of the back pitch. In all sizes 36 breast and above this is located by squaring from point 2, which is $2\frac{3}{4}$″ from 3.

Below 36 breast point 2 should be situated half A B plus $\frac{1}{2}$″ from A.

The front pitch at 4 is located $\frac{3}{4}$″ above the breast line 5;

7 from 6 on the back line is the same distance as 5 to 4.

The Sleeve. Section B

Square lines from 0.

1 from 0 = 1 to 7 of scye plus $\frac{3}{4}$″;

2 direct from 1 = the upper half of the scye as shown by wavy line from 1 to 8 and 9 to 4.

3 is midway between 0 and 2;

4 from 3 = 1 to 8 less $1\frac{1}{4}$″.

5 is midway between 3 and 0.

Shape the crown of the sleeve from 1 through 5 and 4 and on to 2.

6 is the sleeve length and is found by applying the length measured less the netback width from 2 (31″ minus 7″).

7 from 6 = $1\frac{1}{2}$″; square out;

8 from 7 direct = one-third scale (as for coat) plus $\frac{1}{2}$″;

9 from 1 = half 1 to 6 less $\frac{1}{2}$″;

Square out for elbow line.

10 from 9 = 1″;

Connect to 6 and 1;

11 from 10 = one-third scale plus 2″.

This completes the top side.

For Underside 12 from 1 direct = the lower half of the scye (round the curve) from 1 to 4.

13 from 1 = half 5 to 6, the scye width.

Allow $\frac{1}{4}$″ at 1 and 12 for seams and curve through 13, sinking $\frac{1}{4}$″ below the line from 1.

The sleeve drafted in this fashion will allow a reasonable amount of fullness over the crown.

The underpart should be well eased in the region of the wavy line when putting the sleeve into the scye.

Three-quarter Sleeve Section C

This is popularly known as the "false forearm" finish and is introduced to bring the forearm seam well under the arm and out of sight.

Points 1, 5, and 8 would be the track of the seam as shown in the preceding draft.

The underside is curtailed 1″ as shown at 2, 6, and 9, $\frac{1}{4}$″ being allowed from 2 to 3 for the seam.

4 is opposite point 3 and is 1″ from 1.

7 from 5 and 10 from 8 are also 1″.

Point 10 is slightly higher than 9; this allows for the stretching which is necessary in the region of 7 to get the sleeve to lie over nicely.

Split Pivot Sleeve. Section D

This is a novel but very useful arrangement which provides a superabundance of ease when the arms are in

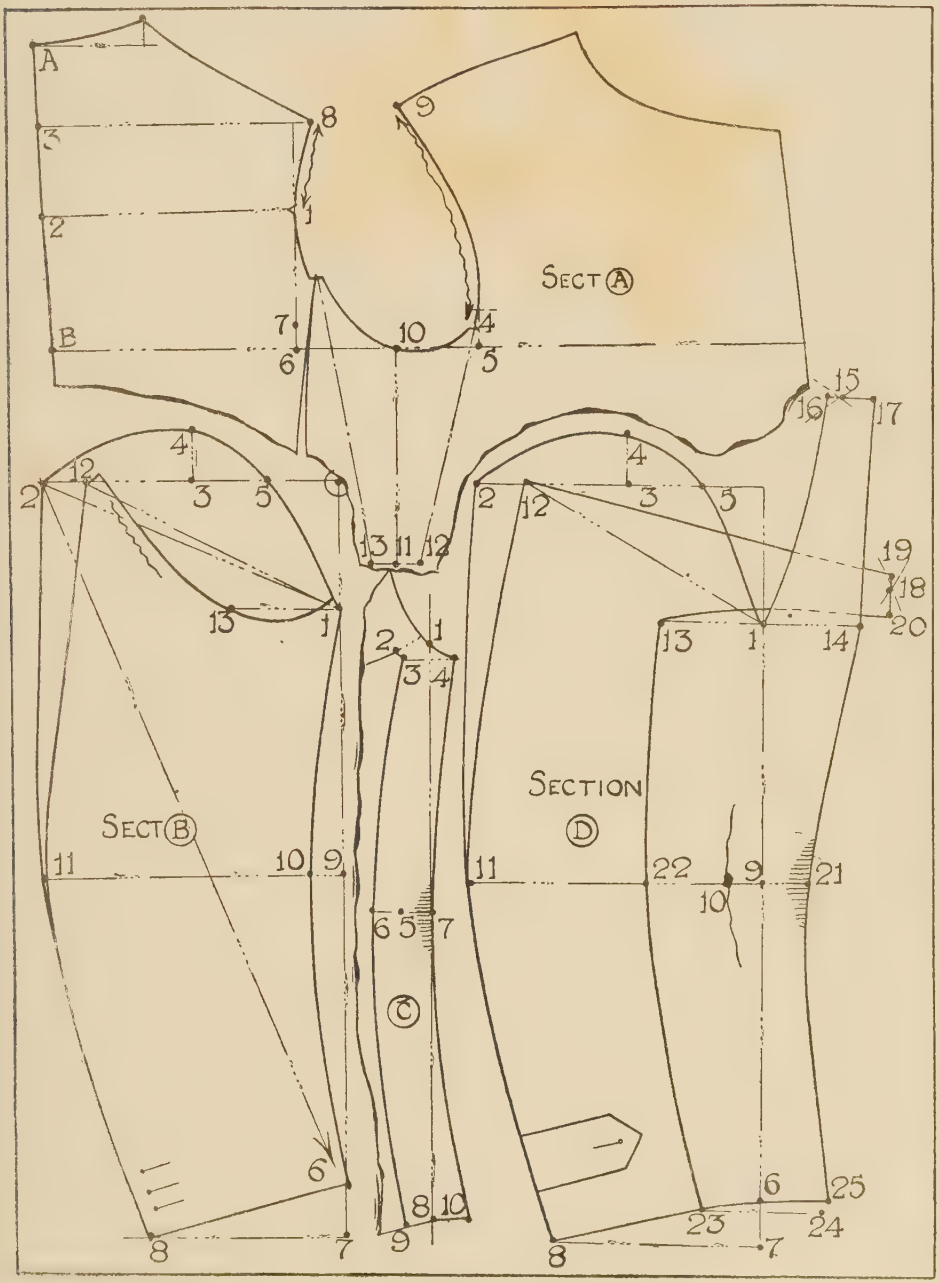

DIAGRAM 11.

action, and is chiefly confined to sporting coats, such as are used for shooting and golfing.

Instead of the ordinary shaped underside, a wedge-shaped piece is introduced, to be sewn under the arms and down the side of the coat. The finished appearance is very much like the ordinary sleeve, excepting that a deep pleat is formed in the underside at back scye.

The outline of the wedge-shaped piece is shown on Section A by dot and dash lines.

This is marked for the guidance of the work-hands, but must not be cut away.

10 from 5 = half 5 to 6 less $\frac{1}{2}''$;

11 from 10 can be arranged to taste.

12 and 13 are each $\frac{1}{2}''$ from 11;

Shape as shown.

Sleeve Draft

Points 1 to 11 are located as described in Section B for the ordinary sleeve.

12 from 1 = the lower scye quantity 4, 10 to 1;

13 from 1 = 5 to 10 plus $\frac{1}{2}''$;

14 from 1 is the same.

To locate point 15 take the distance 4 to 12 and sweep from 1; also the distance from 10 to 11 plus $\frac{1}{2}''$ and sweep from 14.

16 from 15 = $\frac{1}{4}''$;

17 from 15 = 11 to 12 plus $\frac{1}{4}''$;

Join 16 to 1 and 17 to 14.

To locate 18 take the distance 1 to 13 (direct) and sweep from 12; also the distance 10 to 11 plus $\frac{1}{2}''$, and sweep from 13.

19 from 18 = $\frac{1}{4}''$;

20 from 18 = 11 to 13 plus $\frac{1}{4}''$.

21 and 22 are each $2\frac{1}{2}''$ from 10.

23 and 24 are each $2''$ from 6.

25 from 24 = $\frac{1}{2}''$ to allow for stretching necessary in the region of 21.

When making, 17, 14, 21, and 25 are sewn to 20, 13, 22, and 23.

12 to 19 is turned in and stitched down on 1 to 13 of body part; in a like manner 1 to 16 goes to 4 and 12, on forepart.

DRESS LOUNGE. (SEMI-CORPULENT FIGURE.) Diagram 12

FEATURES :—*Single-breasted; link front; silk-faced lapels; jetted hip and welted outside breast pockets; close hips and shapely waist.*

MEASURES :—40″ *breast;* 40″ *waist;* 42″ *seat;* $9\frac{3}{4}$″ *scye depth;* $17\frac{1}{4}$″ *waist length;* $29\frac{1}{2}$″ *full length;* $13\frac{7}{8}$″ *front shoulder;* $18\frac{3}{4}$″ *over shoulder;* $8\frac{3}{4}$″ *across chest;* 8″ *across back. Scale* $19\frac{1}{2}$″.

INSTRUCTIONS FOR DRAFTING

THIS draft illustrates how the waist is adjusted for figures slightly above normal. It is essential to have the amount of disproportion in order to regulate the distribution of the excess waist size. This is found by deducting 4″ from the breast measure and comparing the result with the actual waist size, viz. 40 B — 4 = 36″ : 36 from 40 W = 4″ disproportion.

The change from the ordinary to the dress lounge is very little and consists of reduction at the front overlap.

DRAFT

Square lines from o.
1 from o = scye depth $9\frac{3}{4}$″;
2 from o = waist length $17\frac{1}{4}$″ less $\frac{1}{2}$″ for the fashion line.
3 from 2 = 2 to 1 plus $1\frac{1}{2}$″;
4 from o = full length.
5 from 2 = $\frac{3}{4}$″; join to o.
6 from 5 = $\frac{3}{4}$″: curve into line 5.
7 from 4 = $1\frac{1}{4}$″;
8 from o = one-sixth scale plus $\frac{1}{4}$″;
9 from 8 = $\frac{3}{4}$″: shape to o.
10 from 1 = one-third over shoulder plus $\frac{3}{4}$″:
11 from 10 = $2\frac{3}{4}$″: square out from 10 and 11.
12 from 11 = back width plus $\frac{1}{2}$″;
13 and 14 are located by squaring from 12.
15 from 14 = $\frac{1}{2}$″: join to 9.
16 from 13 = 2″;
17 from 16 = $\frac{1}{2}$″: mark $\frac{1}{4}$″ each side for seams.
18 from A = half breast plus $2\frac{1}{2}$″;
19 from 18 = across chest $8\frac{3}{4}$″;
B from 18 = $\frac{1}{8}$ disproportion less $\frac{1}{4}$″;
Join to 19.
20 from 19 on line to B = one-sixth scale: square up.
21 from 19 = front shoulder measure less back neck o to 8.
Apply the over-shoulder measure less $\frac{1}{2}$″ from A to C and then from 19 to 22 by a sweep.
22 is definitely located by applying the back shoulder width 9 to 15 less $\frac{1}{4}$″ from 21.
Mark up 1″ from 19 and join to 22;
Hollow scye $\frac{1}{2}$″ at 23.
24 from 6 = back width less 1″ (7″);
25 from 3 = 2 to 24 plus $\frac{1}{2}$″;
26 is squared down from 18.
27 from 26 = one-fourth disproportion less $\frac{1}{4}$″: join to 18.
28 from 6 = half the waist plus 2″;
29 from 24 = half 28 to 27;
30 from 25 = half the difference between the breast and hip plus $\frac{1}{2}$″ ($1\frac{1}{2}$″).
31 from 19 = $2\frac{1}{2}$″;
C is squared down from 19 and is 11″ down.
Shape the underarm dart from 31 to rear of pocket, taking out half the waist surplus (28 to 27) at 32.
33 from 21 = one-sixth scale;
34 from 21 = one-sixth scale;
Curve to B.
Shape the lapel as shown from 21 on to line 23.
Add $\frac{3}{4}$″ beyond the centre line at 27 for the front edge and shape as shown to the bottom. Give $\frac{3}{4}$″

below the bottom construction line at 35 and complete.

Notes on the Draft

There are some figures which are very flat in the back waist and seat region. This will necessitate a slight adjustment in the distribution of the waist increment, a little more being placed at the front waist 27 and less at the side.

For the popular barrel effect the pattern can be pleated over at M (dot and dash lines) before being placed on the material. This will have the effect of opening the dart at 31. The space exposed will then be cut away in the material.

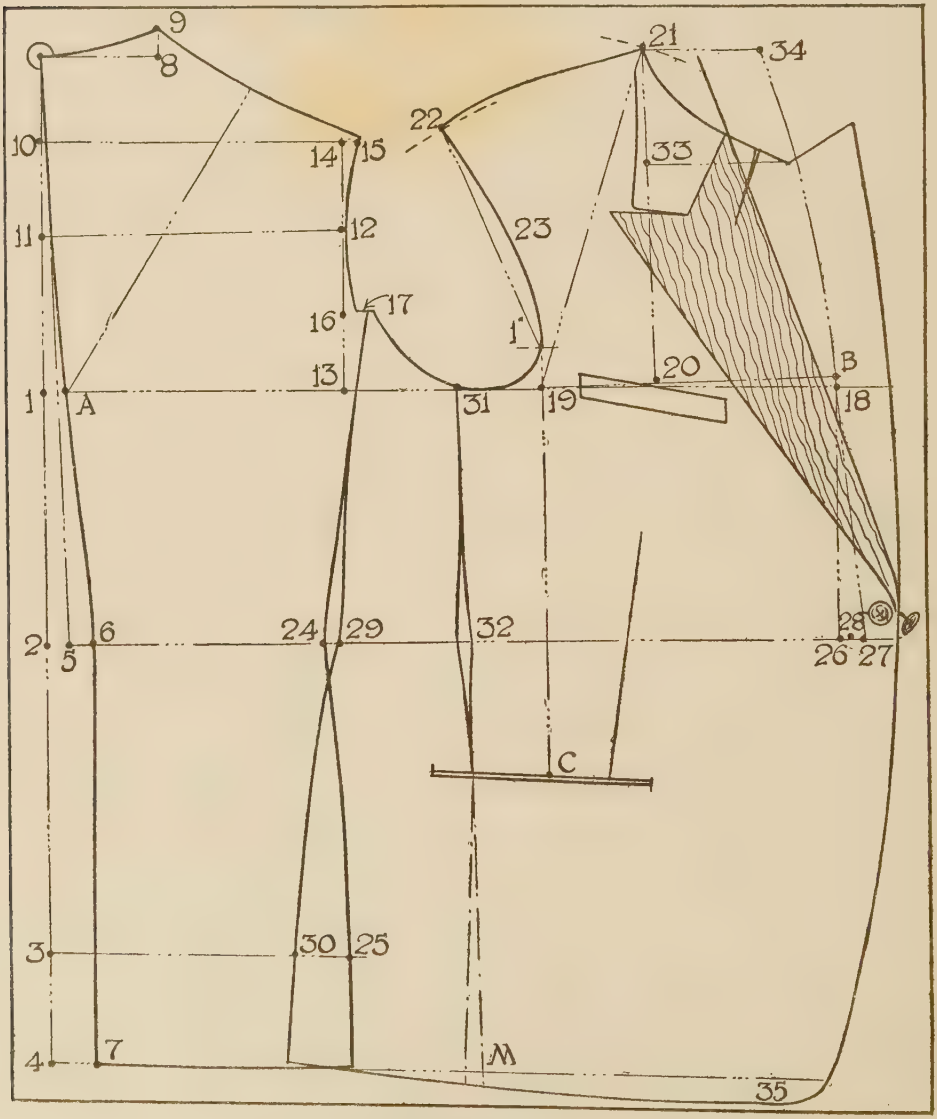

DIAGRAM 12.

MORNING COAT. Diagram 13

FEATURES :—*Button one ; pointed lapel ; close waist ; high and straight waist seam. Cut-away skirt.*

MEASURES.—36″ *breast ;* 32″ *waist ;* 38″ *seat ;* 9″ *scye depth ;* 16½″ *waist length ;* 38½″ *full length ;* 13″ *front shoulder ;* 17¾″ *over shoulder ;* 7″ *across back ;* 8″ *across chest. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

THE scale for body-coats is found in the same way as for lounges.

The system shown for the construction of the draft is the Direct Measure one, but where the additional measures are not available, the proportionate arrangement, given previously, can be used.

The length of the waist between points 2 and 3 can be varied in accordance with the prevailing fashion.

The ordinary S.B. step collar can be used in place of the pointed one shown ; also the fronts may carry two or three buttons.

DRAFT

Square lines from 0.
1 from 0 = scye depth 9″ ;
2 from 0 = waist length 16½″ ;
3 from 2 = 1″ or to taste ;
4 from 0 = full length 38½″ ;
5 from 2 = 1¼″ : connect to 0.
6 is squared down from 5.
7 from 0 = one-sixth scale plus ¼″ ;
8 from 7 = ¾″ : shape to 0.
Mark out ½″ at 3 and square down for vent.
9 from 1 = one-third over shoulder plus ¾″ : square out.
10 from 9 = 2¾″ : square out.
11 from the inside line at 10 = back width plus ½″ ;
12 and 13 are squared from 11 ;
14 from 13 = ½″ ;
Connect to 8 for shoulder seam.
15 from 5 = one-ninth scale (2″), but this can be made slightly larger where heavy tweeds are used.
Join 11 to 2 and shape the blade seam, giving 1″ of round at 16.
Square down from 15 to B.
17 from A = half breast plus 2½″
18 from 17 = across chest 8″;
19 from 18 = one-sixth scale (3″) square up.
Sweep the front shoulder measure less back neck (0 to 7) from 18 to 20 ;
Deduct ½″ from the over-shoulder measure and apply from A to 21, then from 18 to 22, by a sweep.
22 is definitely located by applying the width of back shoulder 8 to 14, less ¼″ from 20 to 22.
Mark up 1″ from 18 and join to 22.
Hollow the scye ½″ in front of the construction line.
23 is squared down from 17 ;
24 from 5 = half waist plus 2″ ;
25 from 15 = two-thirds the waist surplus shown from 24 to 23.
26 is 1½″ from 12 : go up 1¼″ for summit of underarm seam and mark a seam's width on either side.
27 from 25 = 16 to 26 less ¾″ ;
28 from 27 = one-third the waist surplus (24 to 23).
When shaping the underarm seam give a little spring.
Using 11 as a pivot, sweep from B to C ;
From C square out the lower waist line to 29 (parallel with line 5 to 23).

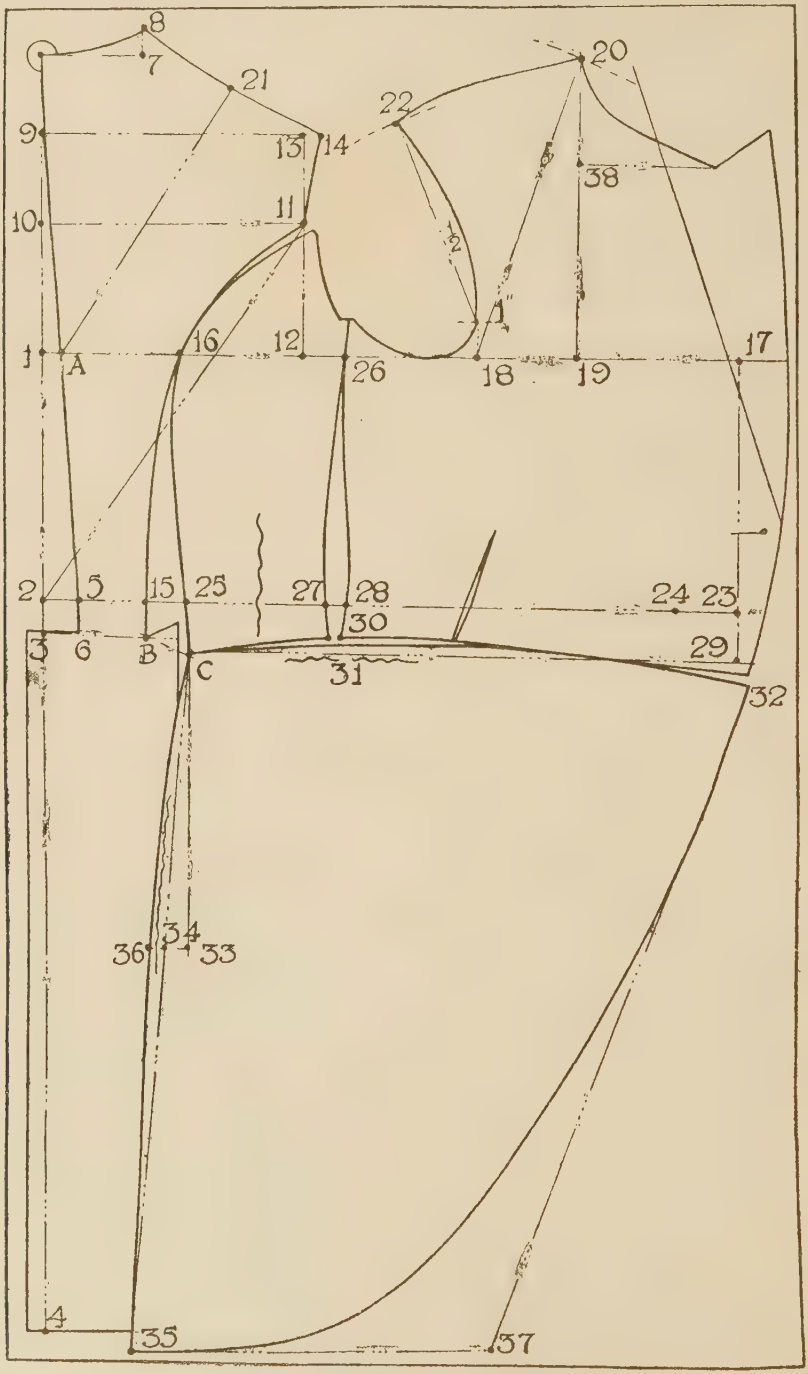
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DIAGRAM 13.

Curve the waist seam of the body part from C up to 30 ($\frac{1}{2}$″ above the line) and down $\frac{1}{2}$″ below 29 at the front.

Add $1\frac{1}{2}$″ beyond the centre line at the button hole.

When shaping the waist seam of skirt, take out $\frac{1}{4}$″ between 30 and 31, and open a similar quantity at 32.

33 from C = 9″; squared by line C – 29.

34 from 33 = 1″; the difference between the half seat and breast measures.

35 is $\frac{1}{2}$″ below line from 4 and is located by drawing through 34 from C.

Give $\frac{1}{2}$″ of round at 36 when shaping back skirt from C to 35.

37 from 35 = half 5 to 23 plus 1″.

Join 32 to 37 and curve front of skirt as shown.

38 from 20 = one-sixth scale: square out from depth of gorge. Mark out 1″ from 20 for crease line.

Take a small dart out at the waist directly below point 18. Add 1″ for pleat as shown at B and continue down to the bottom (parallel with line 3 to 4).

Notes on the Draft

The distance 2 to 5 remains constant whatever the waist size.

For prominent blades the suppression at 15 to 25 should be increased and the underarm filled in a corresponding amount at 27.

In disproportionate waists the fronts are adjusted at 23 as in the lounge draft.

The sleeve is the same as for the lounge, point 11 representing the back pitch.

$1\frac{1}{4}$″ should be added at C to 35 when marking out on the material to form the upper half of the pleat.

When making, the side body should be strained with the iron in the waist at 27 and 25 and shrunk in the centre as shown by wavy line.

The skirt is drawn in with a thread at 31 and 36, and the resulting fullness pressed back over the hip prominence.

DRESS COAT BY DIRECT MEASURES. Diagram 14

FEATURES :—*High and straight waist seam; three buttons; revers moderately wide and rolling to second button.*

MEASURES :—36″ *breast;* 32″ *waist;* 38″ *seat;* 9″ *scye depth;* 16½″ *waist length;* 39″ *full length;* 13″ *front shoulder;* 17¾″ *over shoulder;* 7″ *back width;* 8″ *across chest. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

THE rear section of this draft is practically the same as that for the morning coat. The fronts are curtailed at the waist to expose the white vest when the garment is in wear. If the figure is at all full-chested, a cut or dart should be taken out up the button line and an allowance made at the front. This dart can be used to advantage in keeping the lower edge of the fronts nice and snug to the figure for stout men.

The sleeve is the same as for a lounge, with slightly narrower elbow and cuff.

DRAFT

Square lines from o.
1 from o = scye depth (9);
2 from o = waist length (16½);
3 from 2 = ¾″;
4 from o = full length;
Square out from all points.
5 from o = one-sixth scale plus ¼″;
6 from 5 = ¾″;
Shape to o;
7 from 2 = 1¼″;
Square down to 8 and connect to o.
9 from 1 = one-third over-shoulder measure, plus ¾″;
10 from 9 = 2¾″; square out.
11 from the inside line at 10 = back width plus ½″ (7½).
12 and 13 are located by squaring from 11.
14 from 13 = ½″;
Join to 11 and shape shoulder seam to 6.
Join 11 and 2.
15 from 1 = one-ninth scale (2″).
Shape blade seam giving 1″ of round at 16.
17 from A = half breast plus 2½″;
18 from 17 = across chest 8″;
19 from 18 = one-sixth scale (3);
Sweep the front shoulder measure less o to 8 from 18 to locate 20 on line up from 19.
Deduct ½″ from the over-shoulder measure and apply the remainder from A to 21 and from 18 to 22 by a sweep.
22 is definitely located by applying the back shoulder width 6 to 14 less ¼″ from 20.
Mark up 1″ from 18 and hollow scye ½″.
24 from 17 = ¾″;
25 is located by squaring down from 24;
26 from 7 = half waist plus 1″ (17);
27 from 15 = two-thirds 25 to 26;
28 from 12 = 1½″;
29 from 27 = ¾″ less than 16 to 28;
30 from 29 = one-third 25 to 26.
Mark up 1¼″ above 28 for top of under-arm seam and shape to waist.
31 from 25 = 4½″;
32 from 31 = 1″.
B and C are found as in the morning-coat draft.
Curve the waist seam from 32 to 33 which is ½″ above C line.
The skirt seam at 34 is only ¼″ above C line.
Shape the front from 32 up to 35,

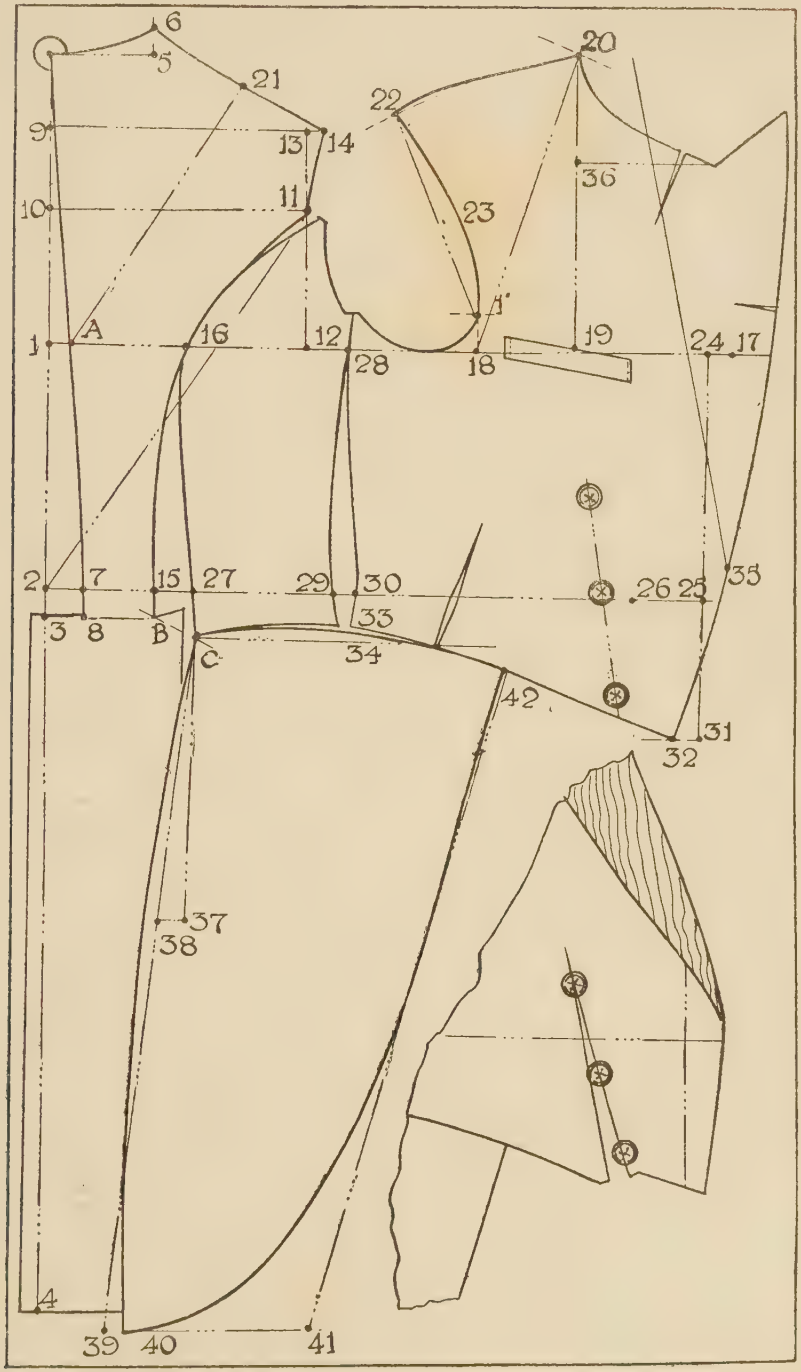
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DIAGRAM 14.

which is 1″ above the waist line and ¾″ out from the centre line.
36 from 20 is one-sixth scale ;
Square out and shape lapel as shown.
The crease line for lapel is 1″ out from 20.
37 from C is 9″ squared by the waist line.
38 from 37 = the difference between half breast and half hip, viz. 1″.
Draw through 38 from C and extend ½″ below bottom line to 39.
40 is ½″ from 39 ;
Curve back skirt giving ½″ of round at 38.
41 from 40 = one-eighth waist measure.
42 from 32 = one-third the forepart line from 32 to C.
Connect 42 and 41 and shape skirt as shown.

Notes on the Draft

The manipulation for this coat is the same as prescribed for the morning coat.
A beneficial effect is obtained by working a round on the crease row of the lapel. This will require an extremely short outer edge in the lapel, and to obtain this either one or two small vees may be taken out as shown in the draft.
The small diagram depicts the dart through the buttons explained above. The amount taken out depends upon the figure.

D.B. FROCK COAT BY PROPORTION. Diagram 15

FEATURES :—*Button two, showing three ; pointed lapels ; silk facing ; moderately high waist seam.*

MEASURES :—*36″ breast ; 32″ waist ; 38″ seat ; 16½″ waist length ; 40″ full length ; 7″ half back. Scale 18″.*

INSTRUCTIONS FOR DRAFTING

THIS garment, whilst not being very popular at the present time with the ordinary layman, forms the livery dress for most Nonconformist ministers. With a slight readjustment of the rever and in the number of buttons, it is also used as a general livery coat for servants employed by public bodies, banks, etc.

Compared with the morning coat, the skirt is cut much fuller in order to provide walking room. The hollowed waist seam to the skirt is responsible for the distribution of this extra width at the sides, but if this is overdone it will cause the back pleats and the fronts to gape open when the coat is being worn.

The lapel is cut separately and the front end laid to the fold of the material so that the facing is left on and a seam avoided down the edge.

DRAFT

Square lines from o.
1 from o = half scale (9) ;
2 from o = waist length 16½″ ;
3 from 2 = 1″ ;
4 from o = full length 40 ;
Square out from the above points.
5 from 2 = 1¼″ ;
6 is squared down from 5.
7 from o = one-sixth scale plus ¼″ ;
8 from 7 = ¾″ ;
9 from o = one-fourth o to 1 ;
10 from 9 = 2¾″ ;
11 from the inside line at 10 = back width plus ½″.
12 and 13 are located by squaring from 11.
14 from 13 = ½″ ;
Join to 8 for shoulder seam.
Connect points 11 and 22.
15 from 5 = one-ninth scale (2) ;
Curve blade seam, giving 1″ of round at 16 and continuing down from 15 to B.
17 from A = half-breast plus 2½″.
E from A = one-third half breast (6″).
18 from E = one-fourth half breast plus 2″ (6½) ;
19 from 18 = one-sixth scale ;
Square up.
20 from 19 = half scale plus ¼″ ;
Connect 20 and 14.
21 from 20 = 8 to 14, the back shoulder, less ¼″ ;
Drop ¼″ ;
22 from 18 = 1″ ;
Join to 21 and shape scye as shown, hollowing ½″.
23 is squared down from 17.
24 from 5 = half waist plus 2″ ;
25 from 15 = two-thirds waist surplus, 23 to 24 ;
26 is 1¼″ from 12 ;
27 from 25 = 16 to 26 less ¾″ ;
28 from 27 = one-third waist surplus, 23 to 24.
For the summit of the underarm seam mark up 1¼″ from 26 and allow a seam on either side. Using 11 as a pivot, sweep B to C.
Square out from C.

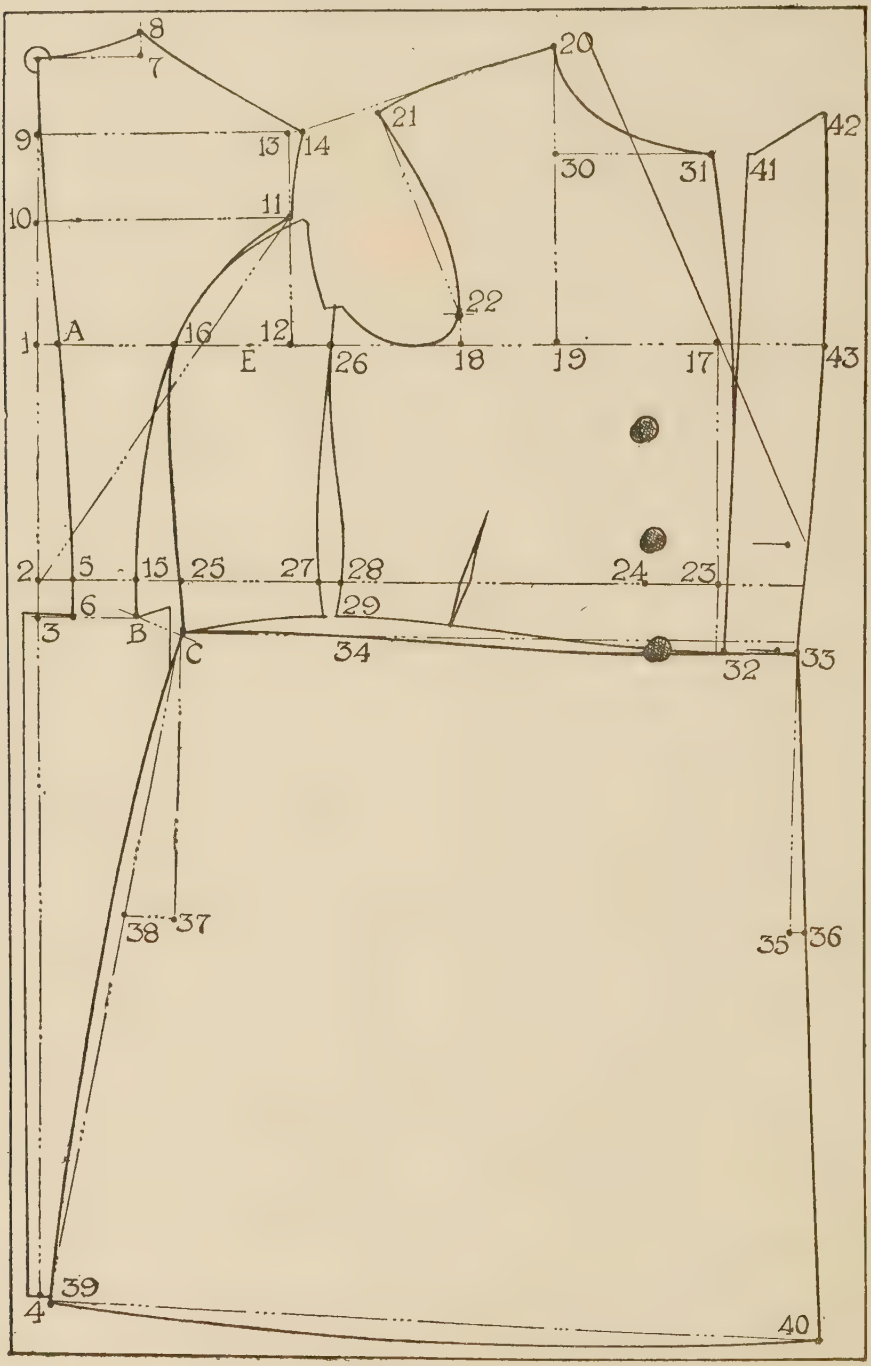
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DIAGRAM 15.

Raise waist seam of body part $\frac{3}{4}''$ above C line.
30 from 20 = one-sixth scale plus $\frac{1}{4}''$;
31 from 30 = 5″ in this draft, but can be varied to suit lapel.
From 31 run lapel seam down to 32, allowing $\frac{1}{4}''$ at 17 and 23.
32 is located $\frac{1}{2}''$ down from C line.
33 is $2\frac{1}{2}''$ out from 32.
Shape waist seam of skirt passing through C line at 34.
35 is $8\frac{1}{2}''$ squared down from 33.
36 from 35 = $\frac{1}{2}''$;
Draw through from 33.
37 is 9″ from C.
38 from 37 is $\frac{1}{2}''$ more than half the difference between seat and breast measures.
Draw through 38 from C and down to 39.
39 from C = $\frac{1}{4}''$ more than 3 to 4.
40 from 33 is $\frac{1}{4}''$ more than C to 39.
41 from 31 = $1\frac{1}{4}''$ curve to the body part below 17. This quantity should be reduced when a shorter rever is required.
42 from 41 = $2\frac{1}{2}''$.
Make the width of lapel at 43, 3″.
Finish the draft by giving $\frac{3}{4}''$ of round to the skirt from 39 to 40.

Notes on the Draft

Provision for increased waist size is made on the lines prescribed for the morning coat.
No seam has been allowed down the skirt front, the facings being left "growing-on," when taking from the material.
When the waist is above normal, it is a wise policy to check up the width of top of skirt with the side-body and forepart and allow $\frac{3}{4}''$ for easing-on in the region of 34.

BACK FINISHES FOR SPORTS COATS. Diagram 16

THE fronts of Sports Coats, apart from the substitution of patches in place of the ordinary flaps, remain very much on the lines of the ordinary lounge. With the back section, however, it is different, for many features both ornamental and useful have been introduced from time to time to charm the younger generation.

The selection given here comprises the more modern ones that a cutter may be called upon to produce.

In each instance the back section is cut in the ordinary way, as for a lounge, and the adjustments made when marking out on the material, or, better still, when constructing a new back pattern.

Section A

This depicts one of the plainer finishes, frequently used in plus four suits.
Two pleats in the waist on either side of the centre may be used, or two small darts sewn out to produce a shapely waist effect.
The ordinary pattern is outlined by dot and dash lines.
4 from 3 is the amount allowed for pleat or dart at 1, and 5 to 6 for that at 2.
From 4 connect to the back neck at 7 and to the bottom of the coat.
From 6 run up to the breast line at 8 and down to the bottom of skirt.

Section B

This is rather a novel finish with a pleat extending from the shoulder seam to the waist.
A small strap emanating from the side seam covers the necessary seam at the waist.
2 is about 1¾″ from shoulder end.
1 is ¾″ from the side seam.
Cut the back up the pleat line 1 and 2 and open out 3″ for the pleat allowance to 3 and 4.
Allow ½″ at 3 to 5 for seam.
In pleating line 4 and 3 falls under 1 and 2.

Section C

This depicts the short " knife pleat " at the side seam which is frequently used in shooting coats.
1 is 3″ above the waist.
2 is at the back pitch point.
Cut the pattern up the pleat line 1 to 2 and open out 2¼″ from 2 to 3 and 1¼″ from 1 to 4.

Section D

Here is a very ornamental finish with shoulder yoke and waist pleats.
The back is cut across on the waist line and allowance made at 3 to 4 and 5 to 6 for the three vertical pleats.
The yoke curves from 1″ to ½″ above the pitch at 2.
The centre section is extended 1″ to 2″ for gathering as shown.
Seams must be allowed on each side of the yoke and waist seams when marking out on the material.
A half belt usually covers the waist seam.

Section E

This is one of the standard back finishes and one that has been used universally for all purposes.
A straight shoulder yoke runs across ½″ above the back pitch level, and the waist is cut across.
A " knife pleat " is introduced over the blade on line 1 to 2.
The shaded lines between 2 and 3 and 1 and 4 show the extent of the pleat (3″).
This is allowed for by extending the back from 7 to 8 and 5 to 6.

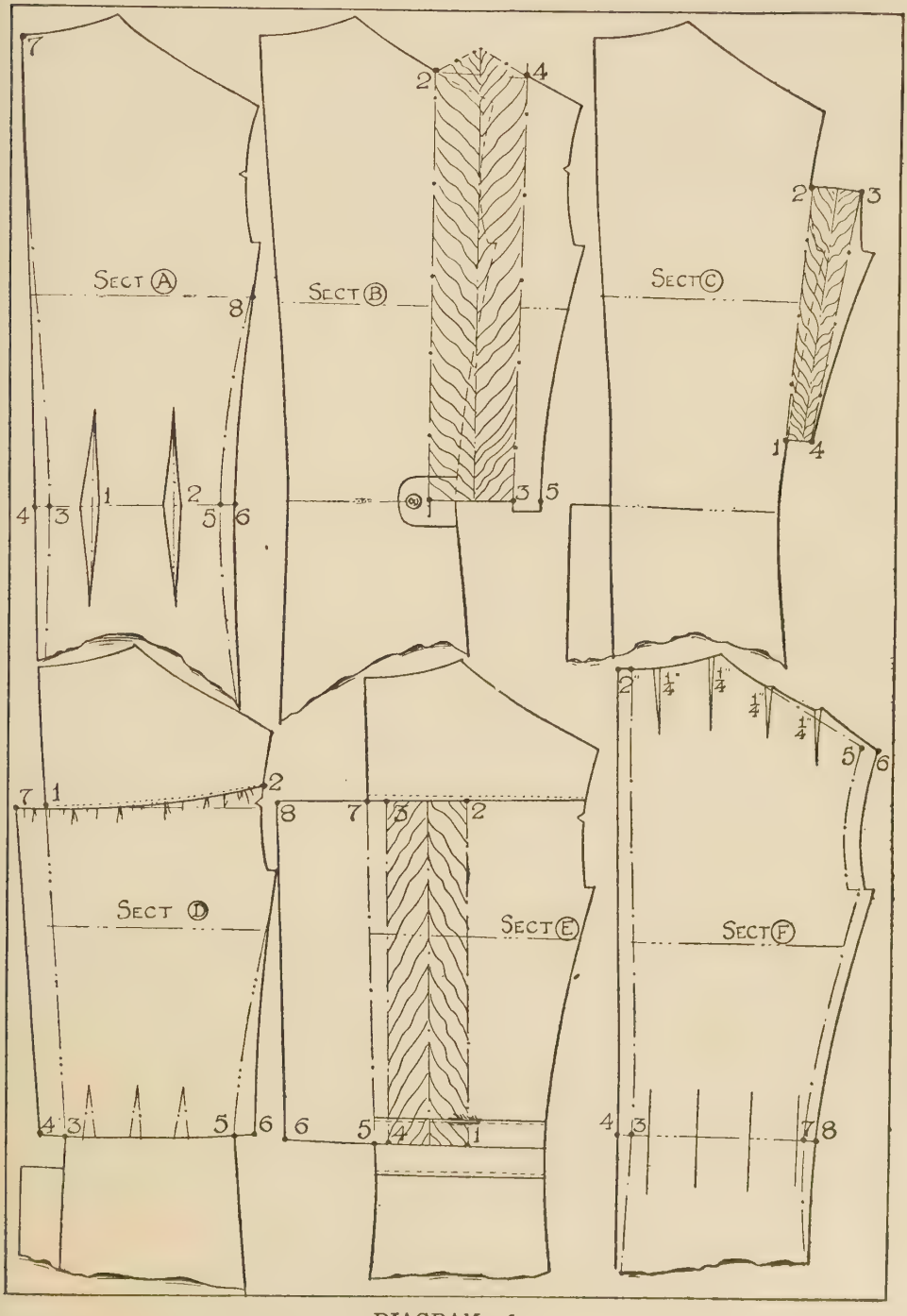

DIAGRAM 16.

When the pleat is formed line 1 to 2 will be under line 3 to 4. Allow seams at yoke and waist.

SECTION F

This depicts one of the latest varieties which has as its chief virtue the distribution of extra width over the whole blade region.

Featured in a golf or shooting coat it gives a very pleasing effect.

The outline of the ordinary back is shown by dash lines.

The back is cut without a centre seam and four pin tucks or seams are run down from the neck and shoulder on either side. The same number of tucks are run through the waist.

To provide for these the centre back is extended $\frac{1}{2}$" at 1 to 2 and 3 to 4, and the back scye side seam a similar quantity from 5 to 6 and 7 to 8.

ABE MITCHELL, WEARING HIS SPECIALLY SELECTED DESIGN IN "SPORTEX."
By courtesy of Dormeuil Frères.

CHAPTER VIII

GENTLEMEN'S GARMENT CUTTING

By PERCIVAL THICKETT

(*Author of "Defects and Remedies," "Body Coats," etc.*)

CUTTING OF OVERGARMENTS

S.B. CHESTERFIELD BY PROPORTION. Diagram 17

FEATURES :—*Single-breasted ; close-fitting waist ; centre seam and vent ; pointed lapel ; to button three.*

MEASURES :—36″ *breast ;* 32″ *waist ;* 38″ *seat ;* 7⅜″ *back width ;* 16½″ *waist length ;* 40″ *full length.*

INSTRUCTIONS FOR DRAFTING

IT must be understood that all measures are taken as for the lounge coat, that is, the breast and waist are taken over the vest and the remainder over the jacket. The ordinary back width would be 7″ ; the measure given above has ⅜″ added to it for the overgarment.

The scale is found by taking one-third breast plus 6″, viz. one-third of 36 = 12 plus 6 = 18 scale. Below 36 breast half the measure gives the scale.

The fronts as shown are intended to be made to button through, but if a fly finish is preferred, the same method of drafting can be adhered to.

BODY PART. SECTION A

Square lines from 0.
1 from 0 = half scale (9) ;
2 from 0 = waist length plus ¼″ ;
3 from 2 = 2 to 1 plus 1½″ ;
4 from 0 = full length plus making-up allowance.
5 from 2 = ¾″ : 6 from 5 is the same.
Join 5 to 0 and curve gradually into 6 from the blades.
7 from 4 = 1¼″ : join to 6 ;
8 from 0 = one-sixth scale plus ½″ ;
9 from 8 = ¾″ : join to 0 ;
10 from 0 = ¼th 0 to 1 : square out ;
11 from 10 = 2¾″ : square out ;
12 from the inner line at 11 = back width plus ½″ (7⅞) ;
13 and 14 are located by squaring from 12 ;
15 from 14 = ½″ : join to 9 for shoulder ;
16 from 13 = 1½″ ;
17 from 16 = ¾″ : mark a seam each way ;
18 from 6 = width of back less 1″ (6⅜) ;
19 from 3 = 2 to 18 plus ½″ ;

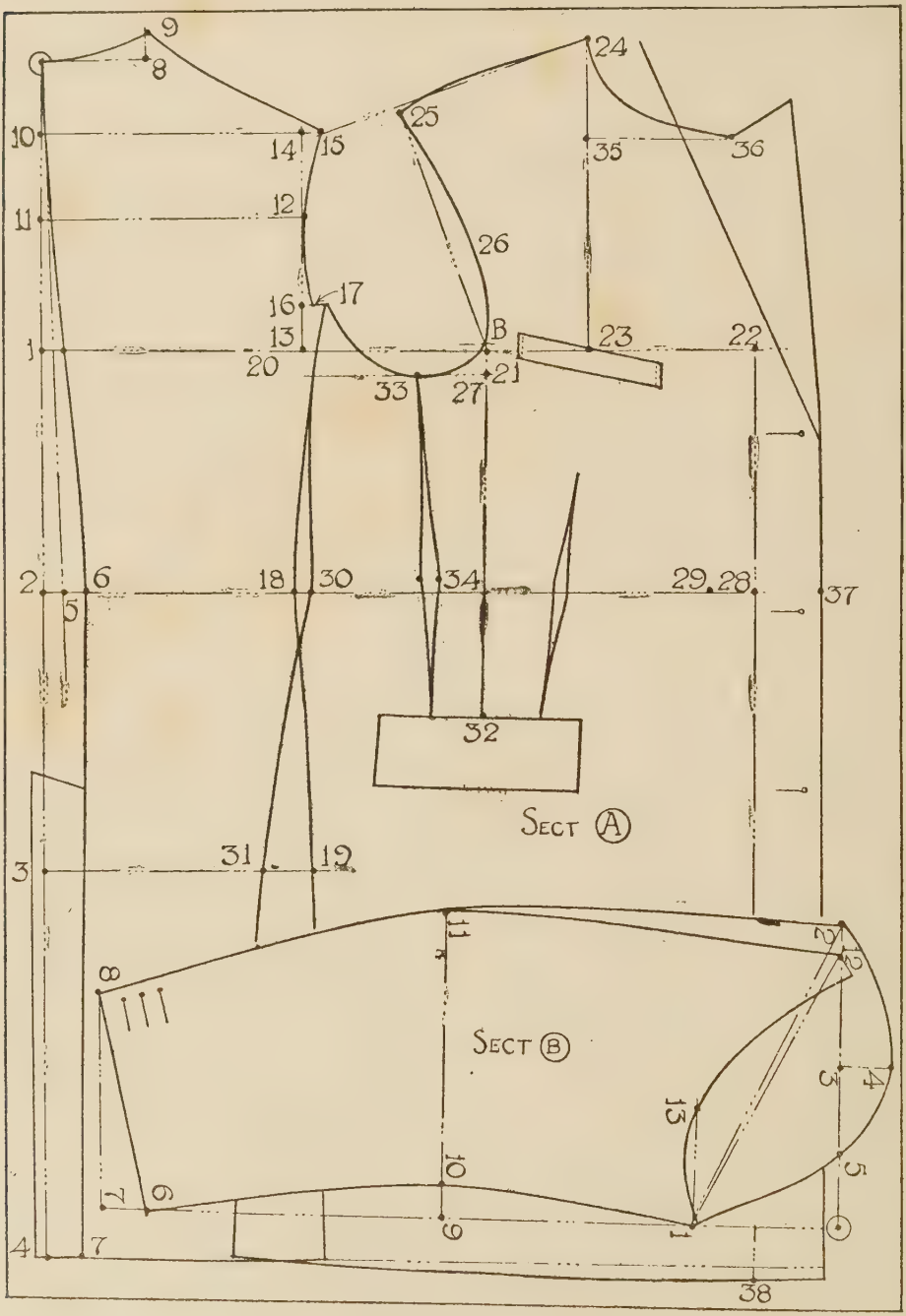
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DIAGRAM 17.

Shape side seam from 17 through 18 and 19.
20 from A = one-third of half breast (6);
21 from 20 = one-fourth of half breast plus $2\frac{3}{4}''$ ($7\frac{1}{4}$);
22 from A = half breast plus $3\frac{3}{4}''$ ($21\frac{3}{4}$);
23 from 21 = one-sixth scale plus $\frac{1}{4}''$;
24 from 23 = half scale plus $\frac{1}{2}''$;
Join 24 and 15.
25 from 24 = 9 to 15 less $\frac{1}{4}''$: drop $\frac{1}{4}''$ below the line;
B from 21 = $\frac{1}{4}''$: join to 25 and hollow scye $\frac{1}{2}''$ at 26.
27 is $\frac{3}{4}''$ down from 21 for scye base: complete scye as shown.
28 is squared down from 23.
29 from 6 = half waist plus $3\frac{3}{4}''$;
30 from 29 = half 28 to 29, the waist surplus;
31 from 19 = half the difference between the breast and seat measures plus $\frac{1}{2}''$.
Shape fore part side seam as shown from 17 through 30 and 31.
32 for centre of pocket is $11\frac{1}{2}''$ down from 21: make pocket $6\frac{1}{2}''$ wide.
33 from 27 = $2\frac{1}{2}''$;
Shape the dart to rear of pocket, suppressing at the waist 34, half the waist surplus, 28 to 29.
The breast dart running from front end of pocket towards the breast is suppressed $\frac{1}{4}''$.
35 from 24 = one-sixth scale plus $\frac{1}{4}''$;
Square out.
Shape neck, letting the collar end come at 36 on line from 35.
37 from 28 = 2″ for button stand.
Drop foreparts $\frac{3}{4}''$ at 38.
The crease line commences at $1\frac{1}{4}''$ out from 24.

The Sleeve. Section B

Length of lounge sleeve = 31″;
Back width $7\frac{3}{8}''$.
The preliminary preparation on the body part for the location of the pitches is similar to what was laid down for lounges. The back pitch being placed at 12 and the front one $\frac{3}{4}''$ above 27 (at 21).
Square lines from o.
1 from o = 12 to 13 plus $\frac{3}{4}''$;
2 direct from 1 = 12 to 15 plus 25 to 21;
3 is midway between o and 2;
4 from 3 = 12 to 15 less $1\frac{1}{4}''$;
5 is midway between o and 3;
Shape crown through 5, 4, and on to 2;
6 from 2 direct = sleeve length less back width plus 1″ for overcoat (31 minus $7\frac{3}{8}$ plus 1″);
7 from 6 = $1\frac{1}{2}''$;
8 from 7 = one-third scale plus $1\frac{1}{4}''$;
9 from 1 = half 1 to 6 less $\frac{1}{2}''$;
10 from 9 = 1″;
Curve forearm to 1 and 6;
11 from 10 = one-third scale plus $2\frac{3}{4}''$;
Shape hindarm seam to 2 and 8;
12 from 1 direct = 12 to 21, round lower half of scye;
13 from 1 = half 13 to 21, the width of scye.
Shape undersleeve, dropping $\frac{1}{4}''$ below line 1 and 13.

Notes on the Draft

If an easier-fitting waist is required, the front dart can be omitted, and, in heavy materials, the underarm dart also.
Where a full skirt is desired, and at the same time a shaped waist, extend point 31 a further $\frac{1}{2}''$ to 1″.
No wadding has been provided for in the shoulders. Where it is essential that the shoulders should be built up raise the scye end at 25 and allow a little on the sleeve crown at 4.
A wider or narrower shoulder effect should be regulated after the completion of the ordinary draft. This will automatically increase or decrease the height of the shoulder ends to agree with the position of the scye seam on the body.

SAC CHESTERFIELD. BY DIRECT MEASURES. Diagram 18

FEATURES :—*Single-breasted ; step lapel ; loose-fitting, with draped back ; patch or slit pockets ; seam and vent in back.*
MEASURES :—36″ *breast ;* 32″ *waist ;* 9″ *scye depth ;* 16½″ *waist length ;* 40″ *full length ;* 13⅜″ *front shoulder ;* 17¾″ *over shoulder ;* 8⅜″ *across chest ;* 7⅜″ *across back. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

THE above direct measures are taken as for the lounge coat and carry the following additions for the overgarment : —Front shoulder ⅜″ ; across chest ⅜″ ; back width ⅜″.

If the draft is required by proportion the system laid down for the Close-fitting Chesterfield can be used, without alteration to width and height quantities.

If the back is required without a centre seam, the material for the back should be cut out on the large size, then shrunk over the blade to the shape of the pattern.

The sleeve for this coat will be drafted as described for the ordinary Chesterfield, but due attention must be paid to the overlap at the side seam (25 to 27) when measuring round the scye for the undersleeve.

DRAFT

Square lines from 0.
1 from 0 = scye depth (9″) ;
2 from 0 = waist length plus ¼″ ;
3 from 0 = full length (40″) ;
4 from 1 = one-third over-shoulder measure plus ¾″ : square out.
5 from 4 = 2¾″ : square out ;
6 from 2 = ¾″ ;
To locate 7, draw through 6 starting at point 5.
Round the back centre gradually from A to 0.
8 from 0 = one-sixth scale plus ⅜″ ;
9 from 8 = ¾″ : join to 0 ;
10 from the inner line at 5 = back width plus ½″ (7⅞) ;
11 and 12 are located by squaring from 10 ;
13 from 12 = ½″ : join to 9 for shoulder seam ;
14 from A = half breast plus 3¾″ (21¾) ;
15 from 14 = across chest measure 8⅜″ ;
16 from 15 = one-sixth scale plus ¼″ : square up.
Apply the front shoulder measure less 0 to 8 from 15 by sweep to 17.
Apply the over-shoulder measure less ¼″ from A to 18 and then by sweep from 15 to 19.
19 is definitely located by applying the back shoulder width 9 to 13 less ¼″ from 17.
20 is ¼″ above 15 : join to 19.
Hollow scye ½″ at 21.
22 from 15 = ¾″ for scye base ;
Square across.
23 from 11 = one-third the scye width 11 to 15.
24 is located by squaring down from 23.
25 is ¼″ out from line 23 and is situated midway between the breast line and the base of scye.
26 from 24 = 1¼″ : draw through from 25 ;
27 from 23 line = ½″ and is in line with point 25 ;
28 from 24 = 1¼″ : draw through from 27 ;

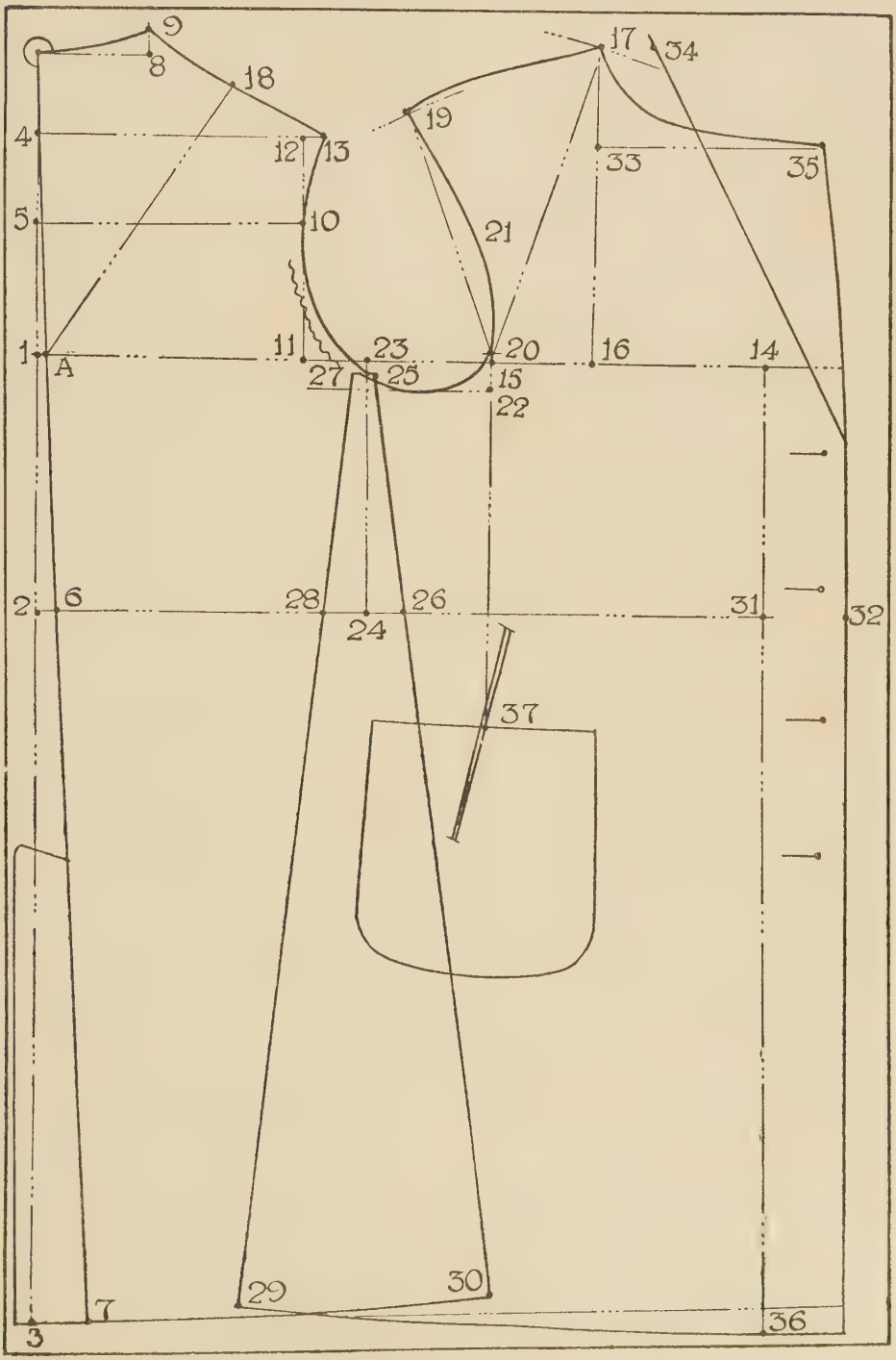
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DIAGRAM 18.

29 from 23 = A to 7;
30 from 23 is the same.
31 is squared down from 14.
32 from 31 = 2″ for front edge.
33 from 17 = one-sixth scale (3″);
Square out.
34 for crease line is 1¼″ out from 17.
35 is on line from 33 and forms the guiding point for the shape of the neck. The distance out from crease line depends on the width of lapel required.
Extend the bottom of forepart ¾″ below the bottom construction line at 36 and join to 29.
Join 7 to 30 for base of back-part.
The centre of pocket at 37 is found by squaring 11½″ down from 15.

Notes on the Draft

In order to ensure a well-draped back scye, the back must either be drawn in well or shrunk in the region of the wavy line.
The amount of skirt given in the draft will be found suitable for average purposes, but if more is desired, points 27 and 28 should be extended further from line 23–24.
There is no fixed position for the vent, the depth being regulated to accord with the prevailing fashion, but for a safe guide, at the present time one-third the full length plus 2″ up from the bottom should be sufficient.

PLEATED BACK CHESTERFIELD. Diagram 19

FEATURES :—*Double-breasted, buttoning two ; centre seam with box pleat from waist ; side pleats ; half belt.*

MEASURES :—36″ *breast ;* 32″ *waist ;* 38″ *seat ;* 9″ *scye depth ;* 16½″ *waist length ;* 40″ *full length ;* 13⅜″ *front shoulder ;* 17¾″ *over shoulder ;* 7⅜″ *across back ;* 8⅜″ *across chest. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

WITH the ordinary back as given with the close-fitting style, this draft can be used for a semi-fitting model.

The allowance for the quantity taken up in the knife pleat under the belt is allowed on either side of the ordinary back outline.

Additions have already been made to the Direct Measures to allow for the overgarment. (See Sac Chesterfield draft.)

DRAFT

Square lines from o.
1 from o = scye depth (9″) ;
2 from o = waist length plus ¼″ ;
3 from 2 = 1 to 2 plus 1½″ ;
4 from o = full length (40″) ;
5 from 2 = ¾″ : join to o.
6 from 5 = ¾″ : curve gradually into the above line.
7 is squared down from 5 by waist line and forms the centre back line.
8 from o = one-sixth scale plus ⅜″ ;
9 from 8 = ¾″ : connect to o for back neck ;
10 from 1 = one-third the over-shoulder measure, plus ¾″ : square out ;
11 from 10 = 2¾″ : square out ;
12 from 11 (inner line) = back width plus ½″ ;
13 and 14 are located by squaring up and down from 12 ;
15 from 14 = ½″ : join to 9 for shoulder seam ;
16 from 13 = 1¼″ : square out ;
17 from 16 for top of side seam = 1″ ;
Mark a seam on either side.
18 from 6 = back width less 1″ (6⅜″) ;
19 from 18 = two-thirds of the amount taken up by the pleat, 1½″ : the remaining third for pleat is given at 6 to 5 ;
20 from 3 = 2 to 18 plus ½″ ;
21 from 20 = 18 to 19 ;
Shape side seam of back through 19 and 21 ;
22 from A = half breast plus 3¾″ ;
23 from 22 = across chest 8⅜″ ;
24 from 23 = one-sixth scale, plus ¼″.
Sweep the front shoulder measure, less back neck (o to 8) from 23 to 25.
Deduct ½″ from the over-shoulder measure and apply the remainder from A to 26 and then by sweep from 23 to 27.
27 is definitely located by applying the back shoulder width, 9 to 15, less ¼″ from 25.
28 is ¼″ above 23 ;
Join to 27 and hollow ½″ ;
29 is ¾″ down from 23 ;
Square across for base of scye ;
30 is squared down from 22 ;
31 from 6 = half waist plus 3¾″ ;
32 from 18 = half the waist surplus shown from 30 to 31 ;
33 from 20 = half the difference between the breast and seat measures plus ½″ ;
Shape side seam from 17.
34 for centre of pocket is 11½″ down from 23 ;
35 is 2½″ from 29 ;
Shape underarm dart to a point ½″ in the rear of pocket and suppress the waist half the waist surplus (30 to 31) at 36 ;

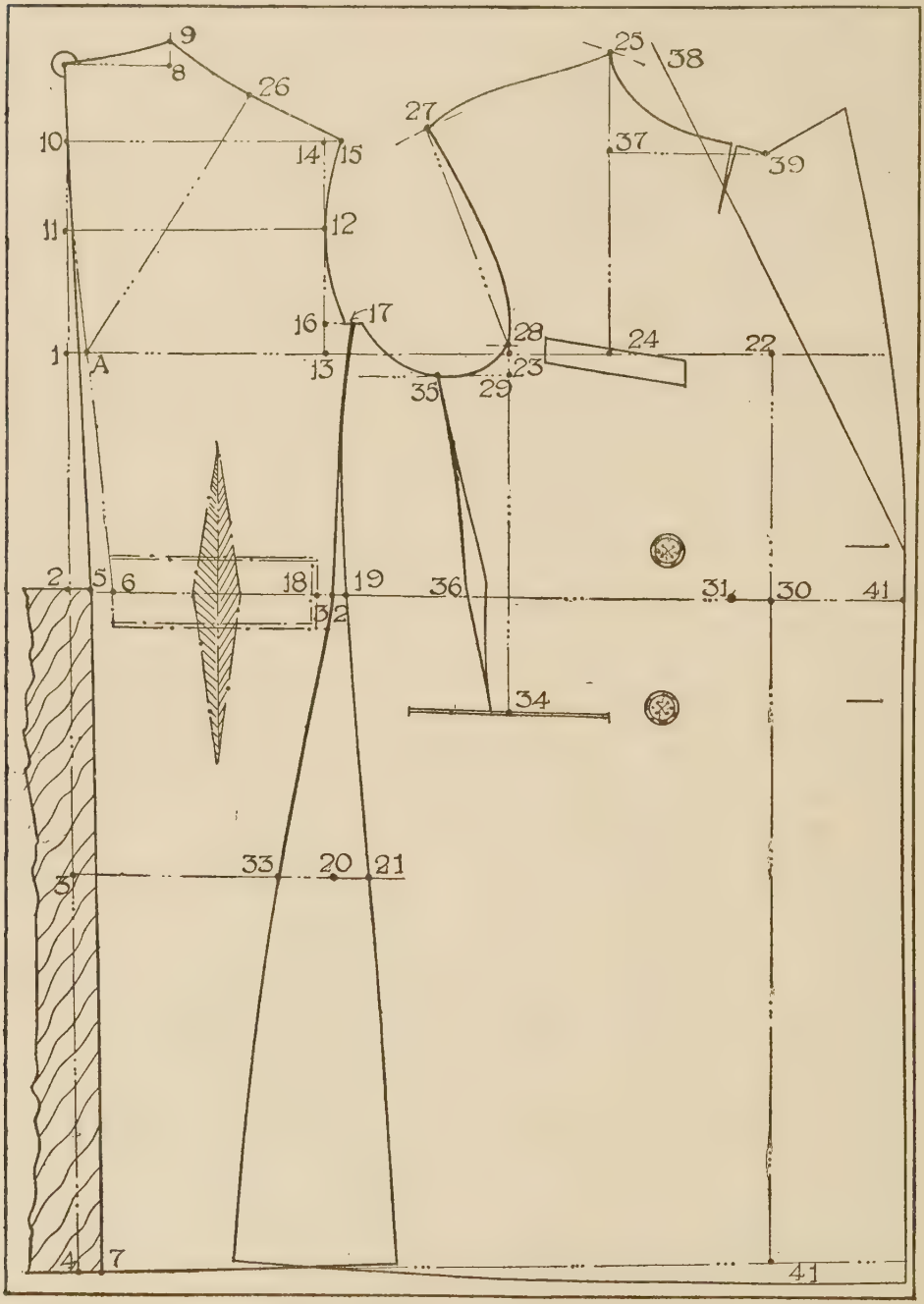
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DIAGRAM 19.

37 from 25 = one-sixth scale plus $\frac{1}{4}''$: square out.
38 from 25 for crease line is $1\frac{1}{4}''$;
41 from 30 = $4''$ to $4\frac{1}{2}''$ for the front overlap.
Arrange the position of first buttonhole $1\frac{1}{2}''$ above the waist and draw crease row from 38.
39 is squared out from 37.
Shape neck as shown and take a small vee out.
Give $\frac{3}{4}''$ below bottom construction line at 41 and complete draft.

Notes on the Draft

The length of the half belt is shown on the draft and extends the width of normal back from 6 to 18.
When the material is thick and clumsy the dart at 35 can be run out a little below the breast line. This would have the effect of giving ease in the scye region.
The allowance for the back pleat from 5 should be not less than $4''$ and not less than $6''$ at the base from 7.

RAGLAN OVERCOAT. Diagram 20

FEATURES :—*Single-breasted ; pointed lapel ; very loose-fitting ; draped back scye ; three-piece sleeve.*
MEASURES :—36″ *breast ;* 32″ *waist ;* 16½″ *waist length ;* 40″ *full length ;* 7⅜″ *back width. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

THIS draft is based on the Proportionate System, but where Direct Measures have been taken they can be applied as laid down in previous drafts.

The Raglan effect in the body part is obtained by cutting away the shoulder section of the ordinary sac coat. The amount of curve given to the diagonal seams is purely a matter of taste, but care must be taken to see that they enter the scye at the back and front sleeve pitches.

BODY PART. SECTION A

Square lines from o.
1 from o = half scale ;
2 from o = waist length plus ¼″ ;
3 from o = full length ;
4 from o = one-fourth o to 1 ;
5 from 4 = 2¾″ ;
6 from 2 = ¾″ ;
Draw through 6 from 5, thus locating 7 on bottom line ;
8 from 5 = back width plus ½″ ;
10 and 9 are located by squaring up and down from 8 ;
11 from 10 = ½″ ;
12 from o = one-sixth scale plus ⅜″ ;
13 from 12 = ¾″ : join to o ;
14 from A = one-third of half breast (6″) ;
15 from 14 = one-fourth half breast plus 2¾″ ;
16 from A = half breast plus 3¾″ ;
17 from 15 = one-sixth scale plus ¼″ : square up ;
18 from 17 = half scale plus ½″ ;
Join to 11 ;
19 from 18 = ¼″ less than 11 to 13 ;
20 is ¼″ above 15 ;
21 from 15 is 1″ down ;
Square across for base of scye;
22 is midway between 9 and 15, but can be varied to suit the laying-out on the material.
B is squared from 22 ;
23 from 22 = ¼″ ;
24 from 22 = ½″ ;
25 and 26 are each 1¼″ out from B.
Draw through 26 from 23 and 25 from 24 ;
C and D are located on the base line from 21 ;
27 from 18 = one-sixth scale plus ¼″ ;
Square out and shape lapel.

ADJUSTMENT FOR RAGLAN EFFECT

28 from 18 = ½″ ;
Join to 15 by a graceful curve ;
29 from 8 = ¼″ : curve from 13 through this point and into scye at W ;
W is 1½″ down from 8 ;
The front pitch of the sleeve is located on the breast line.

SLEEVE. SECTION B

Square lines from o.
1 from o = 8 to 9 plus ¾″ ;
2 from 1 direct = 8 to 11 plus 19 to 15 ;
3 from o = 8 to 11 less 1¼″ ;
Square out ;
5 from 1 direct = 15 to 19 less ¼″ ;
6 from 2 direct = 8 to 11 plus 1¼″ ;
4 is on line from 1 and from 2 = the amount 8 to 29.
Take the distance on the straight line from 15 to 28 and sweep this from 1 to 7.

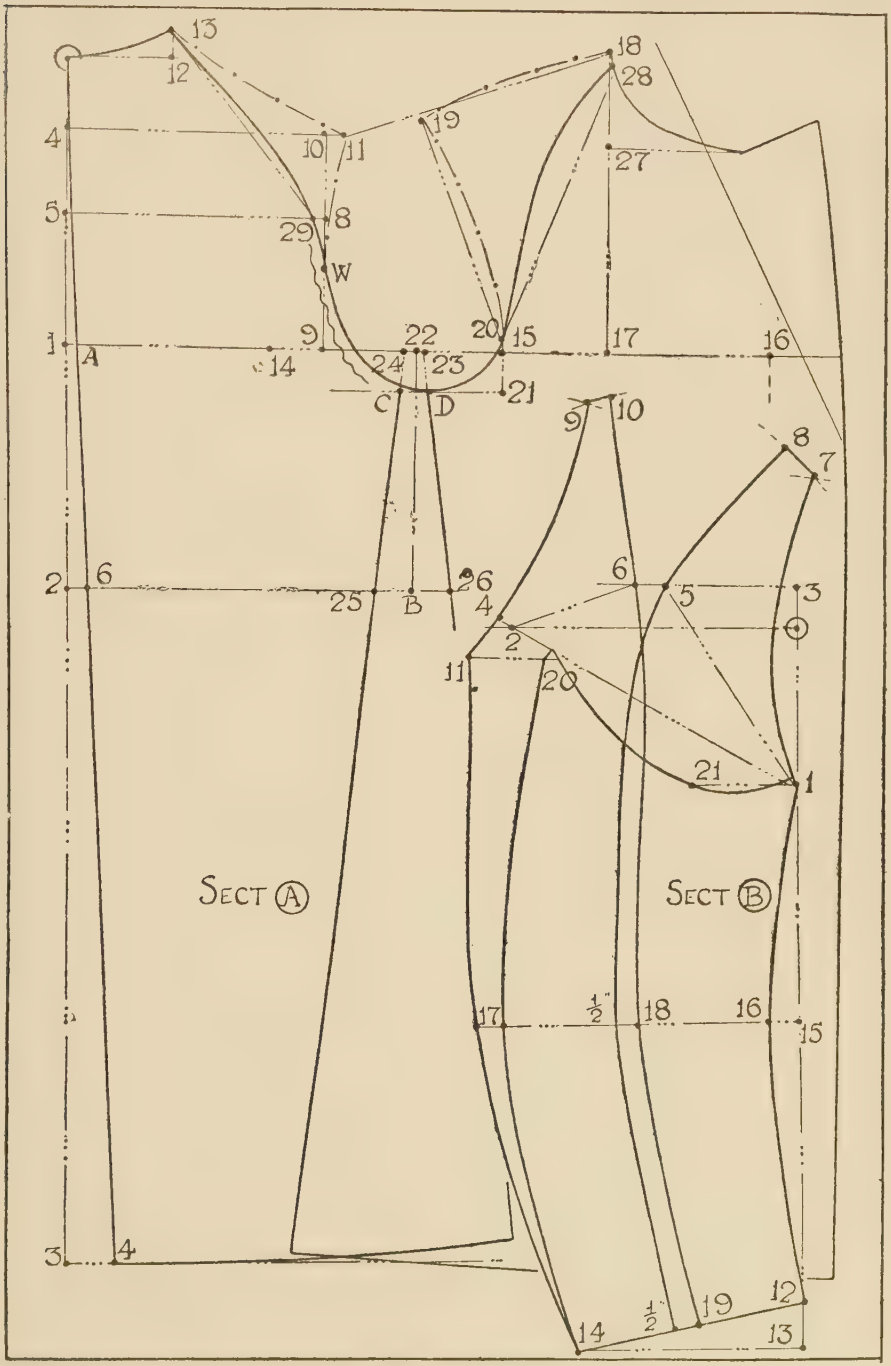

DIAGRAM 20.

Take the distance 29 to 13 and sweep this from 4 towards 9.

Take the distance 13 to 11, less $\frac{1}{4}''$, and sweep from 5 definitely to locate 7.

Using the same quantity (11 to 13 minus $\frac{1}{4}$) sweep from 6 to locate point 9.

7 to 8 on sweep from 5 = 1″, comprising $\frac{1}{2}''$ for seams and $\frac{1}{2}''$ lost at 18 to 28;

9 to 10 on sweep from 5 = $\frac{1}{2}''$ for two seams.

Curve from 7 to 1 to compare with 28 to 15.

Curve from 9 to 4 to compare with 13 to 29 and continue down to 11, $1\frac{1}{2}''$ or the amount the pitch has been dropped from 29 to W.

12 from 2 = the sleeve length less back width ($7\frac{3}{8}$) and plus 1″ for the overgarment.

13 from 12 = $1\frac{1}{2}''$: square out;

14 from 12 = one-third scale plus $1\frac{1}{2}''$;

15 from 1 = half 1 to 12 less $\frac{1}{2}''$;

16 from 15 = 1″;

17 from 16 = one-third scale plus $3\frac{1}{4}''$;

18 from 16 = half the distance to 17 less $\frac{1}{4}''$;

19 from 12 = half the distance to 14 less $\frac{1}{4}''$.

Curve back half of sleeve from 10 through 5, 18, and 19.

Curve the front part of the sleeve from 8 through 5 and on to the bottom, allowing $\frac{1}{2}''$ for seams beyond 18 and 19.

21 from 1 = half the width of scye (9 to 15) plus $\frac{1}{2}''$;

20 direct from 1 = W to D plus C to 15, the lower half of the scye;

Shape the undersleeve coming inside point 17, $\frac{3}{4}''$.

Notes on the Draft

No adjustment must be made to the sleeve draft to accommodate irregularities in form or attitude. These must be embodied in the coat draft before the sleeve is constructed.

This sleeve is arranged to give a natural shoulder-width effect, but if a fuller and wider top part is desired, this can be obtained by overlapping the centre a little more below points 5 and 6.

The back should be drawn in, in the region of the wavy line at back scye.

VARIETIES OF RAGLAN SLEEVES. Diagram 21

THIS diagram demonstrates how the one and two-piece Raglan sleeves are constructed. The former is used mostly for slip-on coats in rainproof materials and requires very careful treatment in order to procure a graceful hang.

The two-piece is a much more elegant sleeve and can be used for almost any purpose.

The ordinary sac coat is drafted as for the three-piece sleeve and the scye deepened.

Body Part. Section A

For a Prussian collar finish the neck is carried forward $\frac{1}{2}''$ as shown from A to B. This adjustment is also essential in coats that are cut extremely deep in the scye.
B to C = one-sixth scale plus $\frac{1}{4}''$;
D from C = one-sixth scale plus $\frac{1}{2}''$;
Curve neck as shown.
The buttonhole side extends $1''$ beyond the centre line to E and the button side $2''$ to F.
Points 1 up to 7 remain as in the previous draft.
8 from 3 = half 3 to 9 less $\frac{1}{2}''$.
Shape the scye, dropping $2''$ or more below the breast line at 10 and 11.

Two-Piece Sleeve. Section B

Square lines from 0.
1 from 0 = 1 to 9 of scye plus $\frac{1}{2}''$;
2 from 1 direct = 1 to 6 and 3 to 17;
3 from 0 = 1 to 6 less $1\frac{1}{2}''$;
4 from 1 = 3 to 17 less $\frac{1}{4}''$;
5 from 2 = 1 to 6 plus $1\frac{1}{4}''$.
Take the distance on the straight line from 3 to 5 and sweep this from 1 to 6.
Take the distance 2 to 1 and sweep this from 2 to 7.
Take the distance 2 to 6 less $\frac{1}{4}''$ and sweep this from 4 to locate definitely point 6 of sleeve.
Using the same quantity sweep from 5 to locate definitely point 7.
6 to 8 on sweep = $1''$;
7 to 9 = $\frac{1}{2}''$;
10 from 1 = half the distance 8 to 11;
11 from 10 squared out = $6''$ always;
12 from 11 = $\frac{1}{4}''$: draw through 10;
13 from 1 = 3 to 10 of scye;
14 from 2 = 1 round to 11 of scye.
15 is midway between 13 and 14;
16 is squared down from 15 and from 2 = the sleeve length less back width.
Square out on either side of 16.
17 and 18 are one-third scale plus $\frac{1}{2}''$ from 16 for width of cuff.
When shaping from 17 to 18, give a little round between 16 and 18 and hollow above line 16 to 17.
Shape back part of sleeve from 9 through 5 and down to 16.
Shape front part from 8 through 4 and down to 16, overlapping $\frac{3}{4}''$ at 15 and $\frac{1}{2}''$ at the cuff.
Curve 6 to 1 to agree with forepart shoulder and continue down to 13.
Join 7 and 2 and continue down to 14.

One-Piece Sleeve. Section B
(Dot and dash lines.)

This sleeve below points 1 and 14 is the same as the two-piece, excepting, of course, that there is no centre seam.
To form the single horn of the sleeve, take the distance 3 to 5, add $\frac{3}{4}''$ for fullness and sweep from 1 towards A.
Take the distance 1 to 2, add $\frac{3}{4}''$ and sweep from 2 towards A.
A is definitely located where the two sweeps above intersect.
Mark out $\frac{1}{2}''$ on either side of A as shown at B and C.
Connect B to 2 and C to 1.
The lower part of the sleeve continues from 1 to 13 and 2 to 14. The

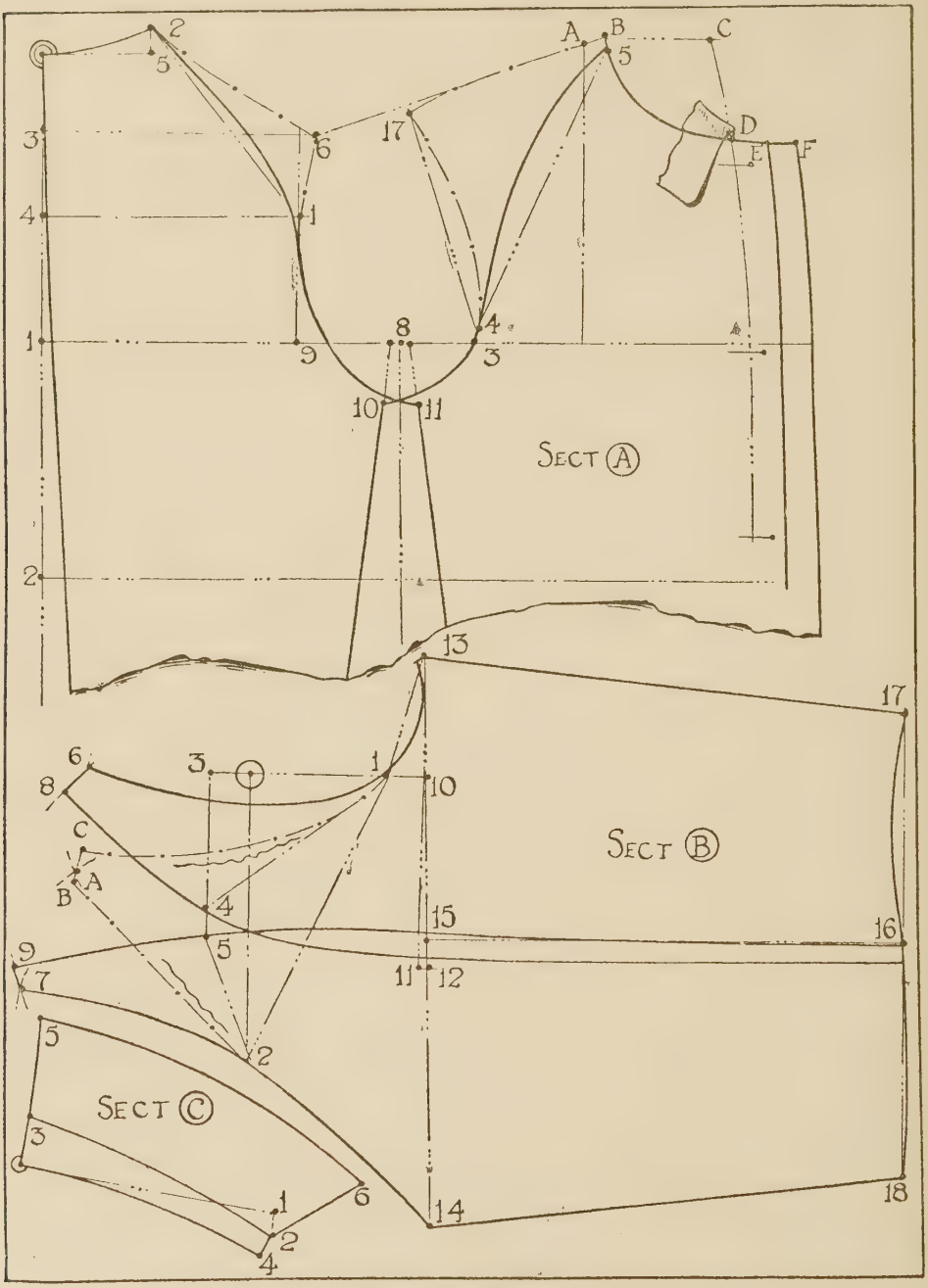

DIAGRAM 21.

sleeve fullness is introduced in the region of the wavy line.

PRUSSIAN COLLAR. SECTION C

Square lines from o.
1 from o = o to 2 and B round to D less $\frac{1}{2}''$.
2 from 1 = $\frac{3}{4}''$;
3 from o = $1\frac{1}{2}''$, the "stand";
4 from 2 = $\frac{3}{4}''$;
5 from o = $3\frac{1}{2}''$;
Shape the front end of collar, making the distance from 2 to 6, $\frac{1}{2}''$ more than the back.

SPLIT-SLEEVED CHESTERFIELD. Diagram 22

FEATURES :—*Single-breasted ; loose-fitting ; single-breasted lapel ; slit pockets ; three-piece sleeve.*

MEASURES :—36″ *breast ;* 32″ *waist ;* 38″ *seat ;* $7\frac{3}{8}$″ *back width ;* $16\frac{1}{2}$″ *waist length ;* 40″ *full length. Scale* 18″.

INSTRUCTIONS FOR DRAFTING

IN order to connect with the centre seam of the sleeve, the shoulder seam is moved to the summit of the shoulder. This entails an addition of 1″ on the back part and a corresponding reduction at the forepart shoulder end.

The underarm seam of body part can be moved nearer the centre of the scye, if it will help when taking the pattern from the material.

The sleeve heads of these coats are usually stitched over, so an inlay will be required round the sleeve crown.

BODY PART. SECTION A

Square lines from o.
1 from o = half scale (9) ;
2 from o = waist length ($16\frac{1}{2}$) ;
3 from o = one-fourth o to 1 ;
4 from 3 = $2\frac{3}{4}$″ ;
5 from 2 = $\frac{3}{4}$″ ;
Draw through from 4 and curve back up to o ;
6 from o = one-sixth scale plus $\frac{3}{8}$″ ($3\frac{3}{8}$) ;
7 from 6 = $\frac{3}{4}$″ ;
8 from 4 = back width plus $\frac{1}{2}$″ ;
9 and 10 are found by squaring from 8 ;
11 from 10 = $\frac{1}{2}$″ ;
Join to 7 ;
12 from A = one-third of half breast measure ;
13 from 12 = one-fourth of half breast plus $2\frac{3}{4}$″ ;
14 from A = half breast plus $3\frac{3}{4}$″ ;
15 from 13 = one-sixth scale plus $\frac{1}{4}$″ ;
16 from 15 = half scale plus $\frac{1}{2}$″ ;
Connect 16 and 11.
17 from 16 = 7 to 11 less $\frac{1}{4}$″ ;
Mark up $\frac{1}{4}$″ from 13 and join to 17 ;
18 is 1″ from 13 ;
19 from 9 = one-third the distance across scye from 9 to 13.
20 is squared down from 19.
21 and 22 are each $1\frac{1}{4}$″ from 20.
23 is $\frac{1}{4}$″ from line 19.
24 is $\frac{1}{2}$″ from line 19.
Shape scye and side seam as shown.
B is squared down from 14.
C is one-sixth scale plus $\frac{1}{4}$″ from 16 : square out.
Add 2″ on the front beyond B line.
26 is found by continuing the back scye 1″ above 11 ;
Join to 7.
25 is 1″ down from 17.
T is $\frac{3}{4}$″ above 18.
W is $1\frac{1}{2}$″ below 8.
The top of pocket is 9″ down from 13.

THE SLEEVE. SECTION B

Square lines from o.
1 from o = 8 to 9 plus $\frac{3}{4}$″ ;
2 direct from 1 = 8 to 26 plus 25 to T ;
3 from o = $1\frac{1}{4}$″ less than 8 to 11 : square out ;
Take the distance from T to 25 plus $\frac{3}{4}$″ and apply from 1 to locate point 4 on top line ;
Take the distance 8 to 26 plus $\frac{1}{2}$″ and apply from 2 to 5 ;
Connect 1 to 4, giving 1″ of round and 5 to 2, giving $\frac{1}{2}$″ of round ;
Continue the sleeve crown $1\frac{1}{2}$″ from 2 to 6 ;

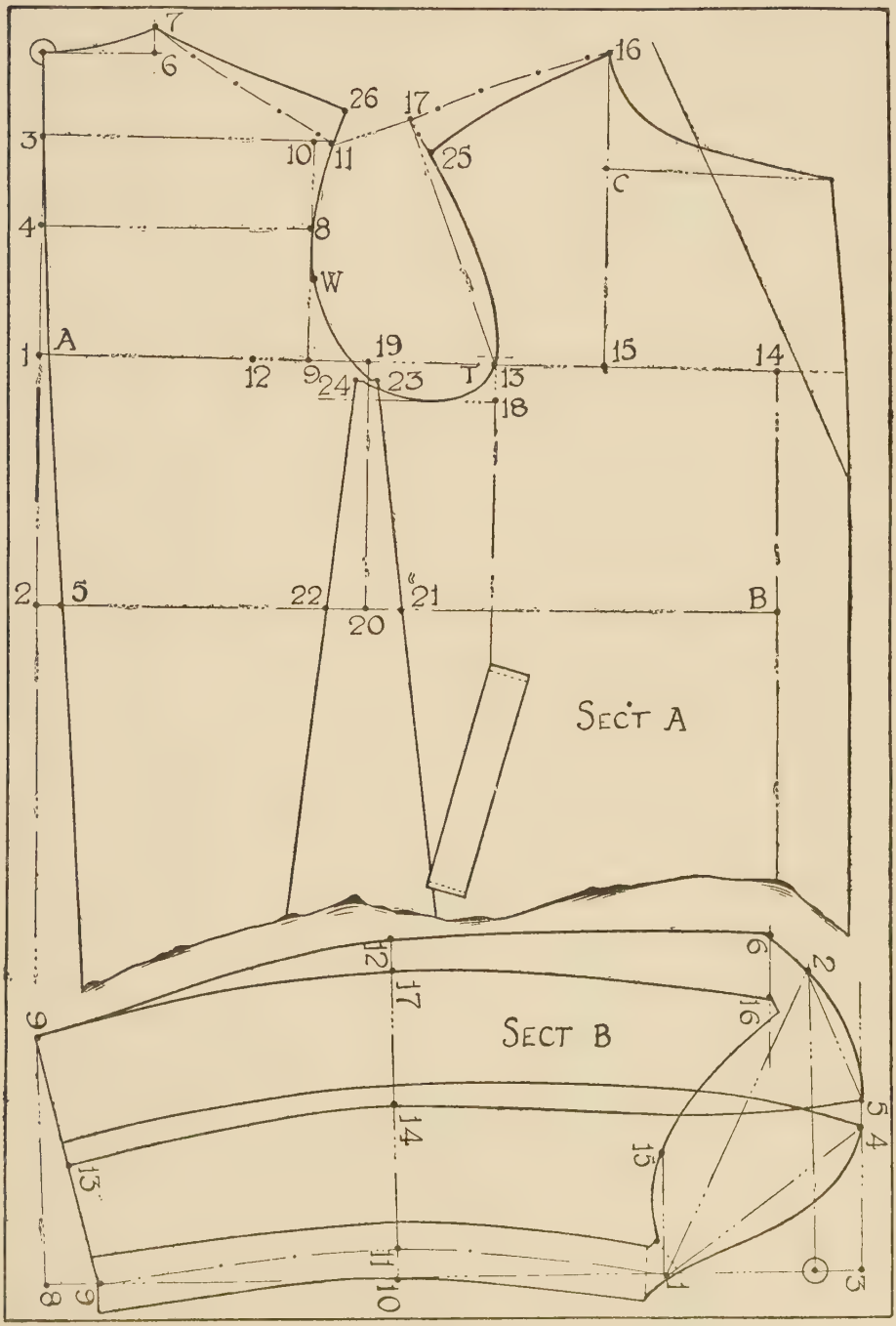
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DIAGRAM 22.

7 from 2 direct is the sleeve length plus 1″ and less the back width $7\frac{3}{8}$;
8 from 7 = $1\frac{1}{2}$″: square out;
9 from 7 = one-third scale plus $1\frac{1}{4}$″;
10 from 1 = half 1 to 7 less $\frac{1}{2}$″;
Square out;
11 from 10 = 1″;
12 from 10 = one-third scale plus $3\frac{1}{4}$″;
13 from 7 = half 7 to 9 less $\frac{1}{4}$″;
14 from 11 = half 11 to 12;
15 from 1 = half scye width 9 to 13 plus $\frac{1}{2}$″;
16 from 1 direct = W to 23 plus 24 to T;
17 from 12 = $\frac{3}{4}$″.

Complete draft by joining 5, 14, and 13, and allowing $\frac{1}{2}$″ for seams when drawing from 4 to cuff.
Alter for false fore-arm as described in article on Sleeve Construction.

Notes on the Draft

When sewing in the sleeve, see that the hindarm seam at 6 joins back scye at W.
The back scye requires nicely drawing-in, in order to obtain a straight and clean hang to the skirt at the sides.

CHAPTER IX

GENTLEMEN'S GARMENT CUTTING

By PERCIVAL THICKETT

(*Author of "Defects and Remedies," "Body Coats," etc.*)

CUTTING FOR CORPULENT FIGURES

LOUNGE JACKET. Diagram 23

FEATURES :—*Single-breasted ; button two ; pointed lapels ; close-fitting waist ; centre seam ; no vent.*

MEASURES :—48″ *breast ;* 52″ *waist ;* 51″ *seat ;* 11″ *scye depth ;* 18¼″ *waist length ;* 31″ *full length ;* 16″ *front shoulder ;* 22″ *over shoulder ;* 10¼″ *across chest ;* 9″ *across back. Scale* 22″.

FORMULA FOR ASCERTAINING AMOUNT OF DISPROPORTION

IN order to distribute correctly the waist increment in the draft, it is essential to know the amount of disproportion ; in other words, the amount the waist is above the proportionate size. This is found as follows :—Deduct 4″ from the measured breast to find the proportionate waist ; compare the result with the actual waist measured on the figure and the difference will register the amount of disproportion, i.e. 48 breast less 4″ = 44 P.W. 52 actual waist minus 44 P.W. gives 8″ disproportion.

INSTRUCTIONS FOR DRAFTING

No alteration is required in the method of finding the scale for corpulent figures. Apart from the slight alteration shown at 20 to 22, no change is necessary in drafting by the proportionate system previously described.

The " belly cut " described in the instructions below should not be included for any figure that does not show a waist measure larger than the breast size.

BODY PART. SECTION A

Disproportion 8″.
Square lines from 0.
1 from 0 = scye depth 11″ ;
2 from 0 = waist length 18¼″ ;
3 from 2 = 1 to 2 plus 1½″ ;
4 from 0 = full length ;
5 from 2 = ½″ : join to 0 ;
6 from 5 = ½″ ;
Curve gradually to line 5 ;
7 from 4 = 6 from 2 ;

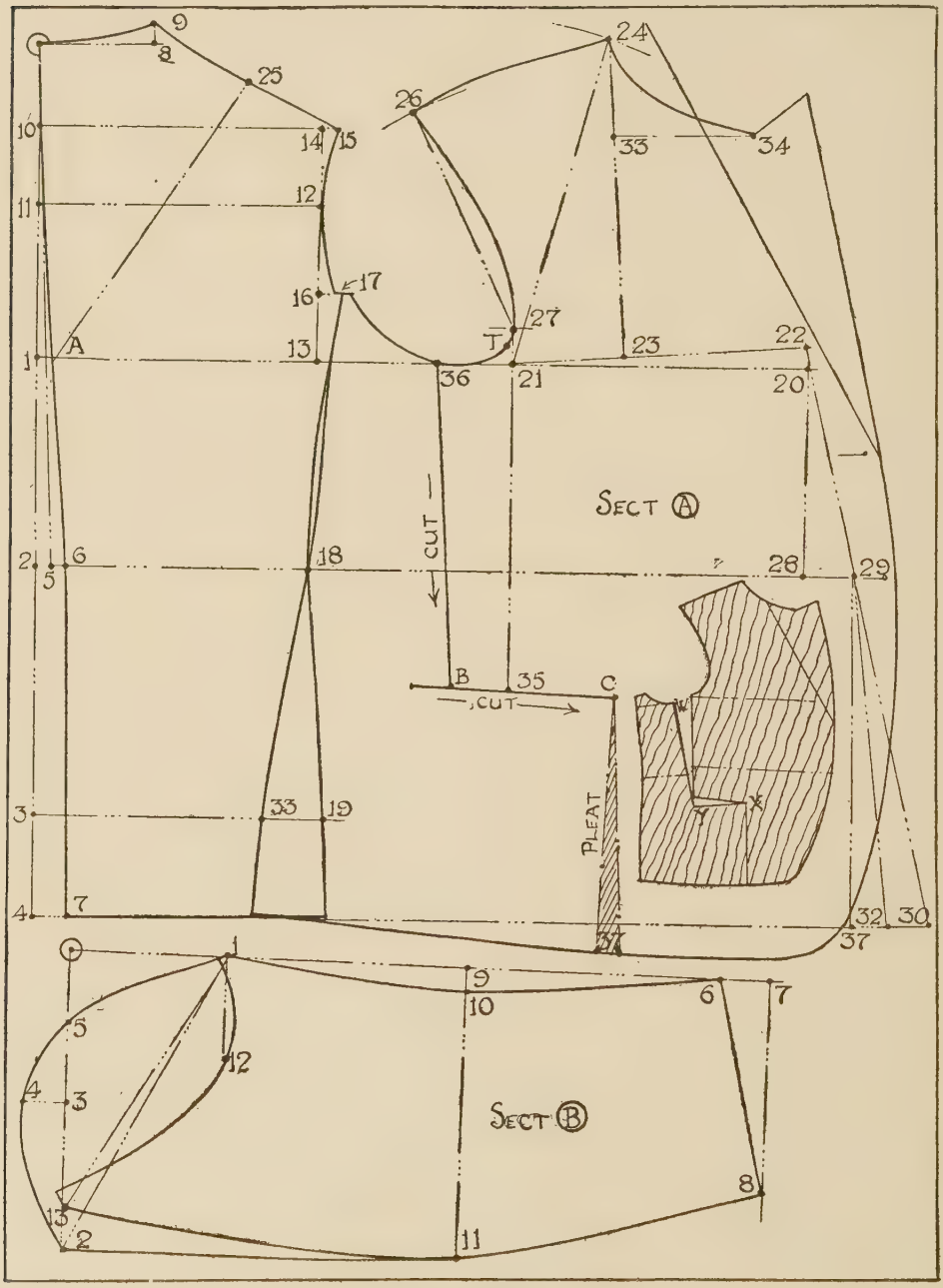

DIAGRAM 23.

Join to 6;
8 from 0 = one-sixth scale plus $\frac{1}{4}''$;
9 from 8 = $\frac{3}{4}''$; join to 0;
10 from 1 = one-third over-shoulder measure plus $\frac{3}{4}''$;
11 from 10 = $2\frac{3}{4}''$: square out;
12 from the inside line at 11 = back width plus $\frac{1}{2}''$;
13 and 14 are located by squaring up and down from 12.
15 from 14 = $\frac{1}{2}''$;
Join to 9 for shoulder seam;
16 from 13 = $2\frac{1}{4}''$: square out;
17 from 16 = $\frac{3}{4}''$;
Mark a seam on either side;
18 from 6 = width of back (9) less 1";
19 from 3 = 2 to 18 plus $\frac{1}{2}''$;
Shape side seam of back (from 17) as shown;
20 from A = half breast plus $2\frac{1}{2}''$ ($26\frac{1}{2}$);
21 from 20 = across chest ($10\frac{1}{4}$);
22 from 20 = one-eighth disproportion less $\frac{1}{4}''$ ($\frac{3}{4}$): join to 21;
23 from 21 = one-sixth scale;
Square up by line 21–22.
24 from 21 = front shoulder measure less 0 to 8.
Apply the over-shoulder measure less $\frac{1}{2}''$ from A to 25 and then by sweep from 21 to 26.
26 is definitely located by applying the back shoulder width 9 to 15 less $\frac{1}{4}''$ from 24.
27 from 21 = 1";
Join to 26 and shape scye as shown.
28 is squared down by breast line from 20.
29 from 28 = $\frac{1}{4}$ disproportion less $\frac{1}{4}''$ ($1\frac{3}{4}$).
Draw through 29 from 22, thus locating 30 on base line.
37 is squared down from 29.
32 is midway between 30 and 31;
Join to 29 for centre line.
Apply half the waist measure plus 2" from 6 towards front. In this instance it falls on 29, so there is no waist surplus.
33 from 19 = half the difference between the breast and seat measures plus $\frac{1}{2}''$.
Seeing that there is no waist surplus the side seam of forepart will run through point 18.
33 from 24 = one-sixth scale;
Square out;
34 is on line 33;
Shape neck as shown.
Add $1\frac{1}{2}''$ button stand and complete front.
36 from 21 = $2\frac{1}{2}''$;
35 is $11\frac{1}{2}''$ from 21 for centre of pocket;
Draw a straight line from 36 to rear of pocket centre at B.
Square down from front end of pocket for pleat line 37.
The amount taken out in the pleat at 37 = 37 to 32 less $\frac{1}{4}''$.
Before laying pattern on the cloth cut on line 36 to B, then along pocket mouth to C.
Pleat the bottom over as shown by shaded lines.
The effect of this operation is shown in the shaded inset diagram, which depicts the pattern as it would be laid on the material. The space at W and Y is cut away.
When the cuts at W and Y are sewn up, a receptacle is formed for the prominence of the figure at X.

The Sleeve. Section B

Square lines from 0.
1 from 0 = 12 to 13 of scye;
2 from 1 = 12 to 15 plus 26 to T;
3 is midway between 0 and 2;
4 from 3 = 12 to 15 less $1\frac{1}{4}''$;
5 is midway between 0 and 3;
Shape crown.
6 is the length less back width from 2;
7 from 6 = $1\frac{1}{2}''$;
8 from 6 = one-third scale plus $\frac{1}{2}''$;
9 and 10 are found as before.
11 from 10 = one-third scale plus 2";
12 from 1 = half scye width 13 to 21;
13 from T = lower scye (12 round to T).

Notes on the Draft

In the case of a D.B. front, the overlap allowed on the front should follow line 22–29 and 32.
In larger waists the application of the measure on the waist line may go beyond the centre front at 29, thus showing a deficiency. When this occurs, the deficiency must be made up by overlapping the side seam of forepart over back at 18 and not by extending the fronts. Common sense must be used in arranging the back waist suppression at 5 and 6.

S.B. VEST BY DIRECT MEASURES. Diagram 24

FEATURES :—*Single-breasted ; no collar ; medium opening.*
MEASURES :—*42″ breast ; 44″ waist ; 10″ scye depth ; 17⅝″ waist length ; 14″ front shoulder ; 19½″ over shoulder ; 8½″ across chest ; 13″ opening ; 28¾″ full length. Scale 20″. Disproportion 6″.*

INSTRUCTIONS FOR DRAFTING

THE front shoulder is ¼″ and the across chest ½″ less than the measures as taken for the lounge jacket.

Disproportion and scale quantities are found as described in the lounge draft.

Provision for the figure prominence is arranged by the introduction of a horizontal dart running across the lower end of the pocket.

Dress and D.B. vests are cut on the same lines, the front overlap being based on line 21 to 26.

DRAFT

Square lines from 0.
1 from 0 = scye depth, 10″ ;
2 from 0 = waist length 17⅝″ ;
3 from 2 = ½″ : join to 0 ;
4 from 3 = ½″ : curve gradually into the above line as shown ;
5 from 0 = one-sixth scale plus ¼″ ;
6 from 5 = ¾″ ;
Join to 0 for back neck ;
7 from 1 = one-third over-shoulder measure plus ¾″ : square out ;
8 from 7 = one-third scale plus 1¾″ ;
9 is located by squaring down from 8 ;
10 from A = one-fourth breast plus 1″ ;
11 from A = half breast plus 1½″ ;
12 from 11 = across chest, 8½″ ;
13 from 11 = one-eighth disproportion less ½″ ;
14 from 12 = one-sixth scale ;
Square upwards by line 12 to 13 ;
15 from 12 = the front shoulder measure less 0 to 5 ;
Apply the over-shoulder measure less ½″ from A to 16 ; then from 12 to 17 by sweep.
17 is located definitely by applying the back shoulder width (6 to 8) less ¼″ from point 15.
18 is 1½″ above 12 ;
19 is ¾″ from 18 : join to 17 ;
Hollow scye ½″ and curve round to 8 ;
20 is squared down from 11 ;
21 is one-fourth disproportion less ¼″ from 20 ;
22 from 15 = one-sixth scale ;
Curve down to 11 ;
23 from 15 = opening measure plus ½″, but less 0 to 5 ;
24 from 15 = full length plus ¾″, but less 0 to 5 ;
25 is squared down from waist line.
26 is midway between 24 and 25.
Starting at ¾″ out from 15, shape the front edge, giving ¾″ beyond centre line 11–21–26.
Square down from 10 ;
Curve side seam of forepart slightly as shown.
C from 4 = half waist plus 1½″.
In this instance the waist is deficient to the extent shown from 21 to C.
28 from 27 for the side seam of back = 21 to C.
29 from 27 = 2½″ for side length.
30 from 29 = two-thirds 20 to 21 and forms the allowance for the pocket vee.

The amount taken out of the vee above 27 is ½″ less than 29 to 30. 31 from 28 = 27 to 29 plus ½″.

Notes on the Draft

When difficulty in getting the suit out of the material is experienced, some relief can be obtained by moving the side seam at 10 more towards the front. This increases the back part which is made from lining and correspondingly decreases the cloth space the forepart will take up. Very little stretching is needed in the shoulders.

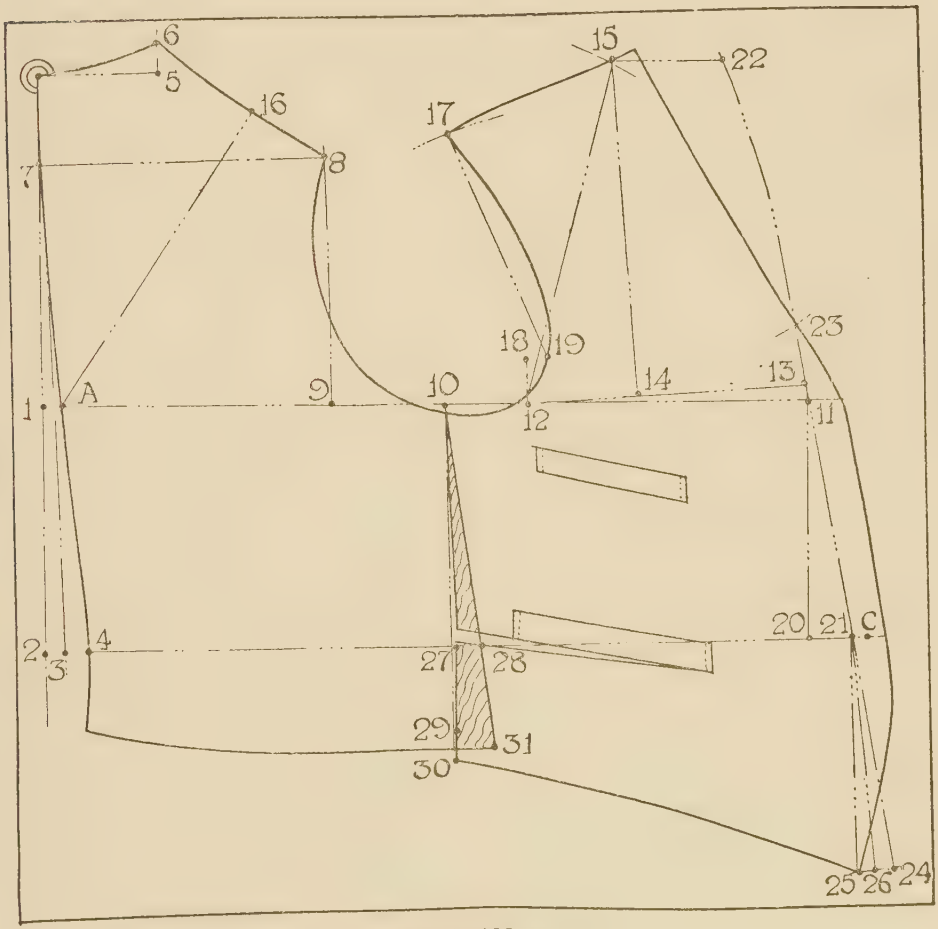

DIAGRAM 24.

MORNING COAT BY PROPORTION. Diagram 25

FEATURES :—*Single-breasted ; button two ; step collar ; high-waisted ; cutaway fronts.*

MEASURES :—44″ *breast ;* 46″ *waist ;* 8½″ *back width ;* 18″ *waist length ;* 39″ *full length. Scale* 20¾″. *Disproportion* 6″.

INSTRUCTIONS FOR DRAFTING

APART from the treatment at the waist, the construction of this draft is very similar to the ordinary normal draft.

The waist suppression at 15 to 28 to a great extent influences the room over the seat, therefore the standard allowance of ¾″ for spring to the skirt is substituted instead of using the seat measure as in former drafts. Care must be taken in arranging the length of the waist seam of skirt ; this must compare with the body part plus a small allowance for fullness that will be introduced at the hip.

DRAFT

Square lines from 0.
1 from 0 = half scale (10⅜) ;
2 from 0 = waist length (18) ;
3 from 2 = 1″ ;
4 from 0 = full length ;
Square out from above points.
5 from 2 = 1″ : join to 0 ;
6 from 3 = 1″ ;
7 from 0 = one-sixth scale plus ¼″ ;
8 from 7 = ¾″ : join to 0 ;
9 from 0 = one-fourth 0 to 1 ;
Square out ;
10 from 9 = 2¾″ : square out ;
11 from inside line 10 = back width plus ½″ ;
12 and 13 are located by squaring from 11 ;
14 from 13 = ½″ : join to 8 ;
15 from 5 = one-ninth scale plus ¼″ ;
Connect 11 and 2 and shape blade seam, giving 1″ of round at 16 ;
Continue from 15 to B.
17 from A = one-third of half breast measure ;
18 from 17 = one-fourth of half breast measure, plus 2″ ;
19 from A = half breast plus 2½″ ;
20 from 21 = ⅛ disproportion less ¼″ : join to 18 ;
21 from 18 = one-sixth scale ;
Square up ;
22 from 21 = half scale plus ¼″ : join to 14 ;
23 from 22 = 8 to 14 less ¼″ ;
24 from 18 = 1″ ;
Join to 23 and hollow scye ½″ ;
25 is squared down from the breast line at 19 ;
26 from 25 = one-fourth disproportion less ¼″ (1¼) ;
27 from 5 = half waist plus 2″ ;
28 from 15 = ½″.

NOTE.—The blade suppression 15 to 28 must never be made less than ½″. In this instance the waist surplus shown from 27 to 26 is only ⅛″. Therefore the extra ⅜″ has to be made up by overlapping at the underarm seam 30 to 31.

29 from 12 = 1½″ : mark up 1½″ for top of underarm seam.
30 from 28 = 16 to 29 less ½″ for width of side body ;
31 from 30 = ⅜″, found as described above.
Sweep B to C by point 11 and square out parallel with waist line from C ;
32 from C = 9″ ;
33 from 32 = ¾″ : draw line C to 34 ;
34 is ½″ below line from 4.
Shape back skirt giving ½″ of round at 35 ;

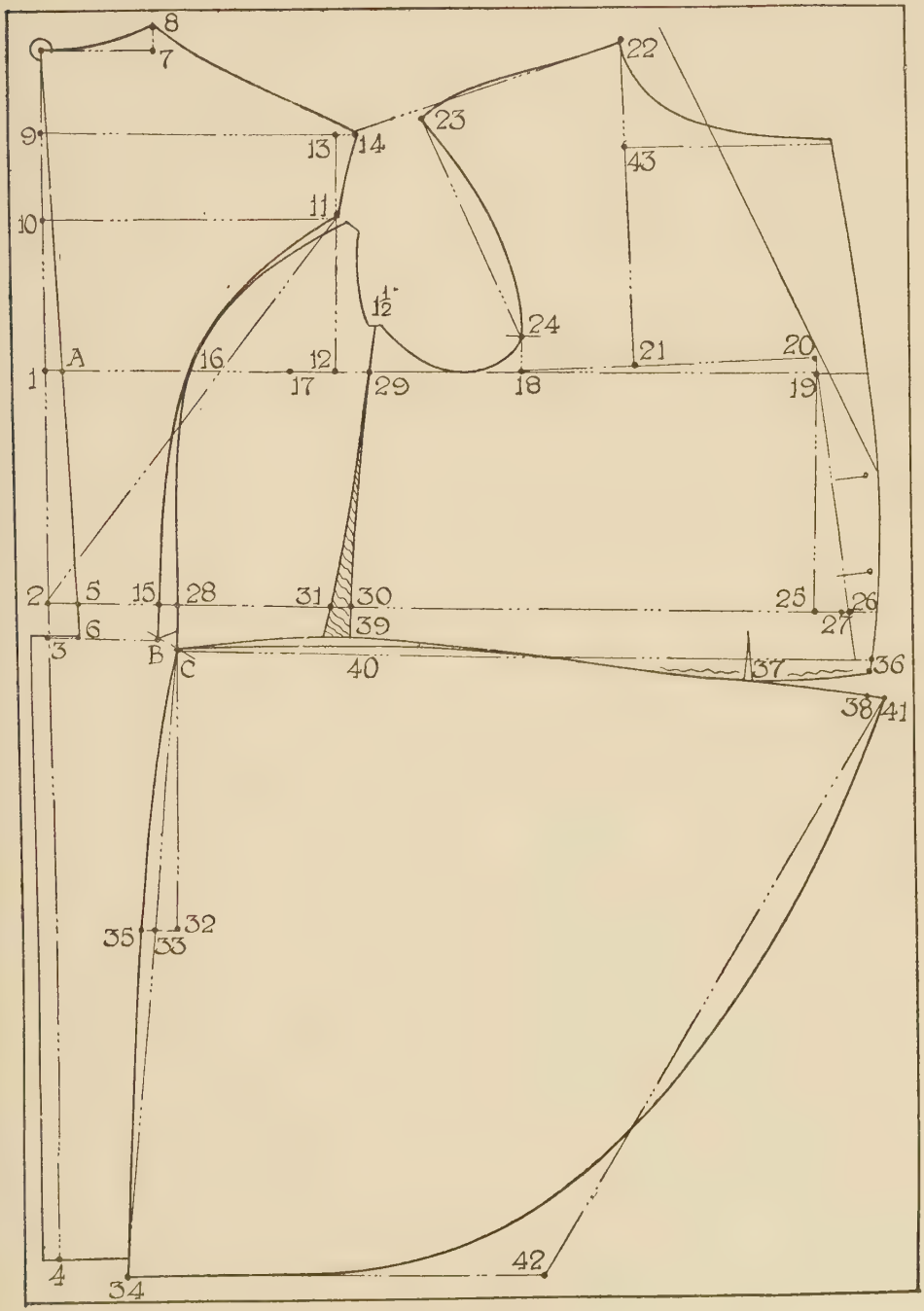
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DIAGRAM 25.

Allow 1½″ button stand at top hole and run off as shown ;
36 is ½″ below C line ;
37 is 1″ below C line ;
38 from 36 = half 25 to 26.
Shape waist seam of body part to 39, which is ¾″ above C line.
Take out ¼″ between body part and skirt at 40 ;
38 to 41 is the amount that the body part has been overlapped at 39 ;
42 from 34 = half 5 to 26 plus 1″ ;
Join to 41 and use this as a guide line when shaping skirt front.
43 from 22 = one-sixth scale plus ¼″ ;
Square out and shape neck as shown ;
The back pleat is finished by marking out 1″ from B and squaring down to 4 line.

Notes on the Draft

The waist seam of forepart in the region of 37 should either be drawn in and the resulting fullness pressed upwards over the prominence, or a small vee can be taken out. The amount the waist seam is reduced by this process will enable the skirt to be eased on over the hips.

In a larger waist point 27 may be situated outside of or in front of point 26, thus showing a deficiency. This will not affect the suppression at 28, for the ½″ will still have to be taken out. The overlap, however, at 31 will be greater, as it will consist of the amount the waist is short at the front plus the ½″ suppression at 28.

CHESTERFIELD OVERCOAT. Diagram 26

FEATURES :—*Single-breasted ; step lapel, rolling to* $1\frac{1}{2}$″ *below breast line ; medium-fitting waist ; centre seam, but no vent.*
MEASURES :—42″ *breast ;* 44″ *waist ;* 47″ *seat ;* 10″ *scye depth ;* $17\frac{1}{2}$″ *waist length ;* 42″ *full length ;* $14\frac{5}{8}$″ *front shoulder ;* $19\frac{1}{2}$″ *over shoulder ;* $9\frac{3}{8}$″ *across chest ;* $8\frac{5}{8}$″ *across back. Scale* 20″. *Disproportion* 6″.

INSTRUCTIONS FOR DRAFTING

THE above measures carry the additions for the overcoat as follows :—Front shoulder plus $\frac{3}{8}$″ ; back width and across chest plus $\frac{3}{8}$″.

The proportionate method of drafting is the same as prescribed for the ordinary Chesterfield. Disproportion is found as for other garments.

For sac coats the disproportion only affects the fronts, the sides remaining the same.

THE DRAFT

Square lines from 0.
1 from 0 = scye depth 10″ ;
2 from 0 = waist length plus $\frac{1}{4}$″ ;
3 from 2 = 1 to 2 plus $1\frac{1}{2}$″ ;
4 from 0 = full length ;
Square out from the above points ;
5 from 2 = $\frac{1}{2}$″ ;
Join to 0 ;
6 from 5 = $\frac{1}{2}$″ ;
Curve gradually into the above line ;
7 from 4 = 2 to 6 ;
Connect to 6 ;
8 from 1 = one-third over-shoulder measure plus $\frac{3}{4}$″ : square out ;
9 from 8 = $2\frac{3}{4}$″ ;
10 from 0 = one-sixth scale plus $\frac{1}{4}$″ ;
11 from 10 = $\frac{3}{4}$″ : join to 0 ;
12 from 9 = back width plus $\frac{1}{2}$″ ($9\frac{1}{8}$) ;
13 and 14 are located by squaring from 12 ;
15 from 14 = $\frac{1}{2}$″ : join to 11 ;
16 from 13 = $1\frac{1}{4}$″ ;
17 from 16 = $\frac{3}{4}$″ :
Mark a seam on either side.
18 from 6 = the net back width less $\frac{1}{4}$″ ;
19 from 3 = 2 to 18 plus $\frac{1}{2}$″ ;
Shape side seam of back as shown.
20 from A = half breast plus $3\frac{3}{4}$″ ;
21 from 20 = across chest $9\frac{3}{8}$″ ;
22 from 21 = $\frac{1}{8}$ disproportion less $\frac{1}{4}$″ : join to 21 ;
23 from 21 = one-sixth scale plus $\frac{1}{4}$″ ;
Square up by line 21 to 23 ;
24 from 21 by sweep = the front shoulder measure less back neck 0 to 10 ;
Apply the over-shoulder measure less $\frac{1}{4}$″ from A to 25 ; then by sweep from 21 to 26 ;
26 is located definitely by applying the back shoulder width 11 to 15 less $\frac{1}{4}$″ from 24 ;
Mark up $\frac{1}{4}$″ from 21 and join to 26 : hollow scye $\frac{1}{2}$″ ;
27 from 21 = $\frac{3}{4}$″ for scye base.
28 is squared from 20 on breast line ;
29 from 28 = $\frac{1}{4}$ disproportion less $\frac{1}{4}$″ ;
Apply waist measure plus $3\frac{3}{4}$″ from 6 towards front. In this instance it falls on point 29, therefore there is nothing to take out nor anything to be overlapped at the side seam at 18.
30 from 19 = half difference between breast and seat measures plus $\frac{1}{2}$″ : draw side seam from 17 through 18 and 30 ;
Draw through 29 from 20 extending 9″ down to 31.

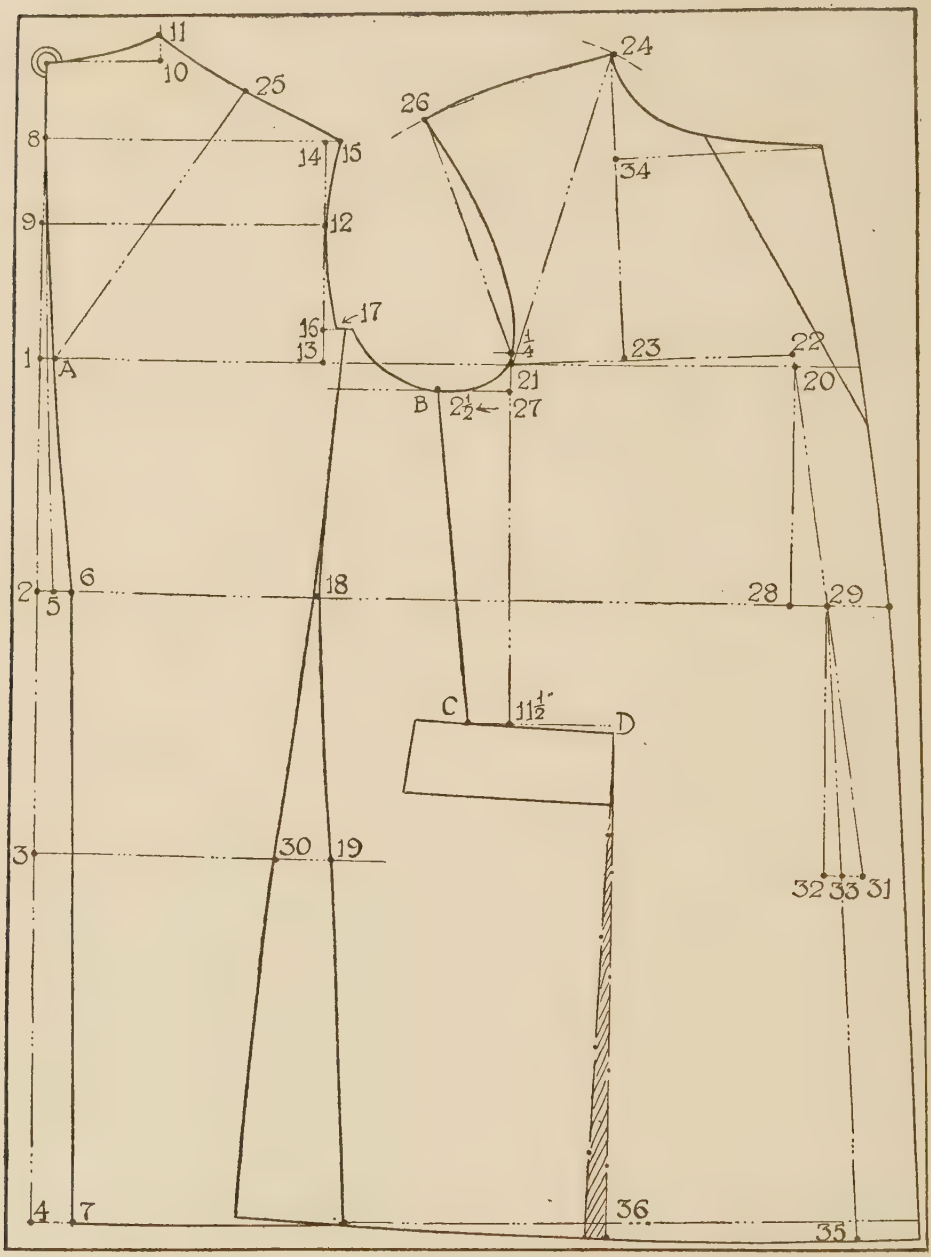
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DIAGRAM 26.

32 is squared from 29;
33 is midway between 32 and 31;
Draw through 33 from 29 for actual centre front line;
Give 2″ overlap beyond centre line;
34 from 24 = one-sixth scale plus $\frac{1}{4}$″;
Shape lapel and neck on to this line;
Give $\frac{3}{4}$″ below bottom construction line and complete outline.
Mark down 11$\frac{1}{2}$″ from 21 for centre pocket.
Run the underarm seam from a point 2$\frac{1}{2}$″ back from 27 to rear of pocket.
Square down from front end of pocket at D and mark a pleat at 36. The amount taken out in the pleat is equal to 32 to 33.
The pattern is arranged on lines described for the lounge. The seam from B to C and the pocket mouth from C to D are cut before the pleat is taken out at 36.

Notes on the Draft

Where a looser fitting but still slightly shaped waist is desired, a little more overlap can be given at the waist 18 and seat 30.
If a double-breasted front is required, 4″ to 4$\frac{1}{2}$″ is added beyond centre line, care being taken to follow line 29 to 33 below the waist.
The sleeve is the same as for the ordinary Chesterfield.

CHAPTER X

GENTLEMEN'S GARMENT CUTTING

By PERCIVAL THICKETT

(Author of "Defects and Remedies," "Body Coats," etc.)

VARIATIONS FROM THE NORMAL DRAFT

Diagram 27

THE accompanying page of diagrams illustrates how the normal pattern will have to be adjusted to meet the requirements of irregular figures. It is assumed that the original block has been constructed on a proportionate basis and is one that will provide a satisfactory fit for the normal type of figure. When making the adjustments it is advisable to work on a low estimate and not make the alteration from the block too pronounced.

Especially is this precaution necessary when one is working from descriptions provided by travellers or agents.

It is possible to have a combination of the examples shown here, such as a "stooping figure with square shoulders," or a "short stocky figure that is very erect."

When this occurs, it is better to make the adjustment for size before that for attitude.

If Direct Measures are taken, most of the changes will be automatically embodied in the process of drafting. In the diagrams shown, the normal block is outlined by solid lines and the deviations by dash or dot and dash lines.

Section A. Long Neck or Sloping Shoulders

The alteration for this figure is shown by dash lines.

Vertical lines are drawn through back and front neck points, and the extra height added to accord with the figure as shown from 1 to 2 and 3 to 4.

Connect 4 and 5; also 2 and 6.

Raise the neck back at 7 to agree with the quantity raised at 4.

Section A. Short Neck or Square Shoulders

The alteration for this figure is shown by dot and dash lines and is executed in the reverse way described for the long neck figure.

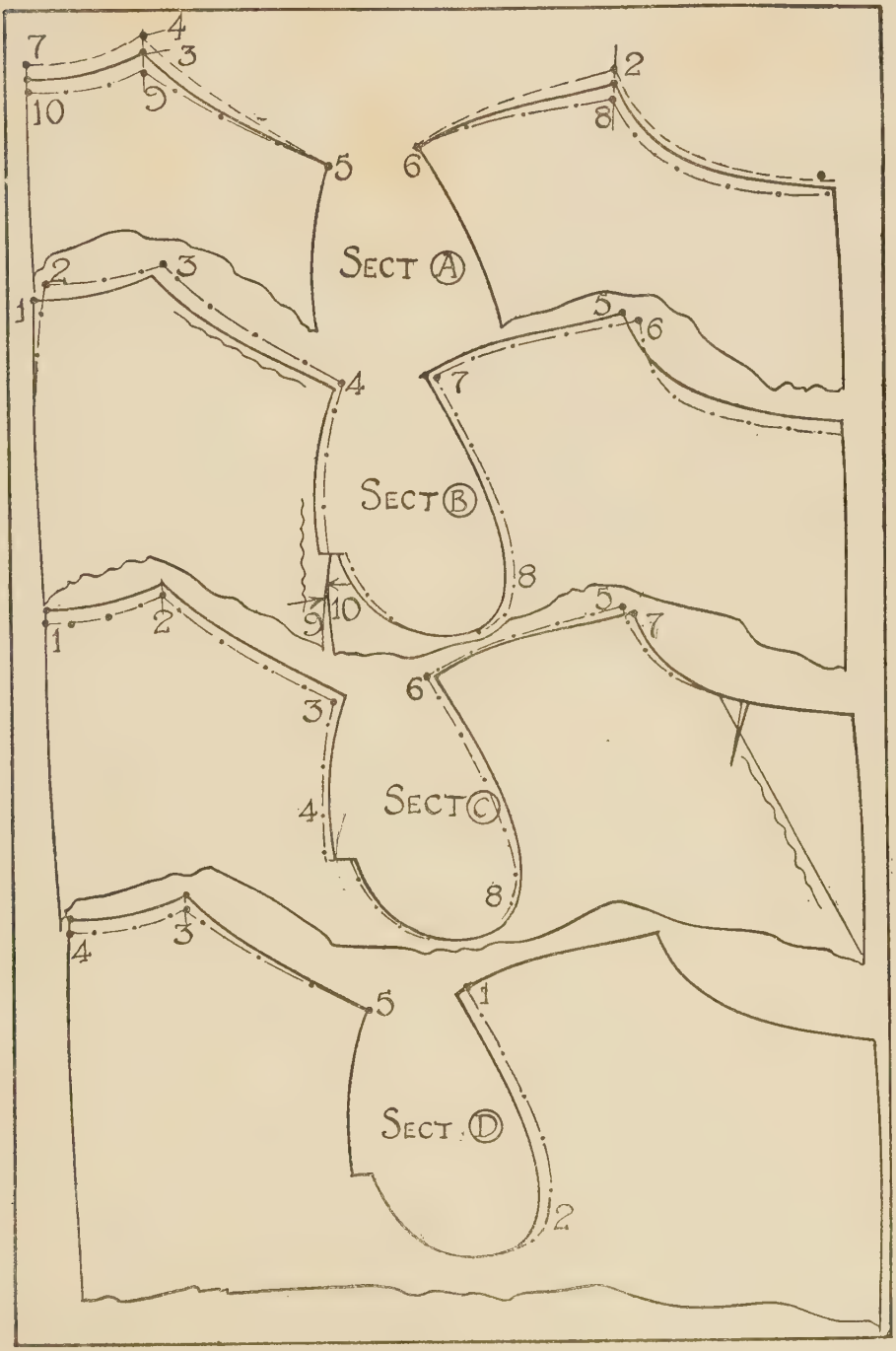

DIAGRAM 27.

Lower the front from 1 to 8 and the back from 3 to 9.
Lower centre at 10 to agree with the drop at 9.

Section B. Stooping Figure

Raise the back from 1 to 2 and bring in point 2 half the quantity raised to give the necessary round over the blade. Point 3 is raised and advanced to agree with the position of 2.
Raise point 4, and if the figure requires a wider back extend down the back scye as shown.
Drop the front the same amount the back has been raised and carry it forward a corresponding amount.
Drop shoulder end at 7 and hollow scye at 8.
Full on the shoulder of back and shrink the back scye in the region of wavy lines.
If the coat has been cut out, the backs can be passed up to obtain the necessary length. To do this balance marks are placed at the side seams as shown at 9 and 10. These go together when sewing the side seam.

Section C. Erect Figure

Shorten the back right across as shown at 1, 2, and 3 and narrow the back scye at 4.
Raise the front shoulder seam right across as shown at 5 and 6.
Crooken the shoulder by receding the neck point from 7 to 5.
Widen the across chest at 8 and take out a small vee in the neck and through the crease line as shown.

Section D. Short Stocky Figure

This particular type is generally blessed with a very large upper arm section. Other features are: a narrow shoulder and very upright carriage.
Advance the scye, say $\frac{1}{2}''$, from the shoulder seam (1 to 2).
Lower the back at 3 and 4 and run out to the shoulder end at 5 as set down for square shoulders.

A WEST END RECEPTION ROOM.

By courtesy of Mr. Charles Howell, 30, Hanover Street, W.

CHAPTER XI

TRYING-ON—ITS PLACE, PURPOSE, AND PLAN

By W. W. PIPER

(Author of "The Art of the Fitting-Room," "Ladies' Garments and How to Make Them," etc.)

Its Place

FOR some obscure reason the art of fitting, as distinct from the science of cutting, seems to require an introductory word of apology. The separate values of cutting-out and making-up are recognised, but convention demands that fitting-on be considered a concession to the customer or a check on the workman.

Is it not better to appraise and employ every help to safety and success? Clever cutting and masterly manipulation are the piers of the technical bridge, but fitting is the golden chain which makes safe the tailoring way.

Its Purpose

The try-on stage provides an occasion for the free and fruitful discussion of general design, distinctive details, fashionable features, becoming effects, artistic values, and personal preferences, when any, or all, may be adjusted or readjusted.

It is beyond the power of the most experienced cutter to gather what precisely is in the mind of his customer when measurements are being taken, as it is impossible for the clearest thinking client to explain at that time what he, or she, desires in every detail. But before the mirrors of the fitting-room fancies take shape, wishes leap into expression, errors of judgment or understanding are revealed just when such difficulties and defects can be defeated by competent craftsmanship and cheerful courage.

Where much is thought of style, and little said about price,

two or more tries-on are possible and customary; but keenly cut costings make an occasional fitting the limit, and the preparation for that must be quick and inexpensive. Even so, it is not possible to draw hard-and-fast lines, in this connection, between West End and City trades, or between town and country tailors.

In many provincial townships there are tailors who rarely have opportunities for trying-on; while others, in neighbouring streets, have shell, forward and advanced bastes for coats; with, less often, two for a vest and one for trousers.

Its Plan

The *Shell* baste, in its most effective form, has shoulders manipulated; shrunk canvas, or Syddo, through fronts; wadding or domett, if any is to be used, in place; all seams basted; under collar pressed into form, and either basted on or left unattached for pinning into position.

At the *Forward* stage all pockets are in; lapels padded; facings and forepart linings basted in; back seam sewn and pressed; front edges and facings turned together; shoulder and side seams basted; sleeves completed, except for holes, buttons, and cuff felling; collar padded and basted to neck.

The *Advanced* baste has all seams, except sleeve heads, sewn; edges made up, but not holed or buttoned; collar completed, and most of the pressing done.

Where just sufficient labour is employed in the business house for tries-on, alterations, and repairs, the shell baste is usual, but, it may be argued, where all work is done on the premises it is quicker, and better, to prepare for a single baste when the pockets are in; back and forearm sleeve seams sewn and pressed; collar and lapels padded; as there would be less ripping for re-marking than if the makeshift shell baste had been arranged for.

A still more effective single baste employed by skilful men, with previous experience of their customers, is that with edges up; back and sleeve seams sewn, but cuffs, shoulder, side, and sleeve head seams basted.

For two vest fittings the first has shoulders manipulated; pockets in; back seam sewn and pressed, and the remainder basted; the second would have all done except holes, buttons, and closing. The last-named condition is that which many prepare for single fittings; others have all work done except buttoning; and some *never* try on vests.

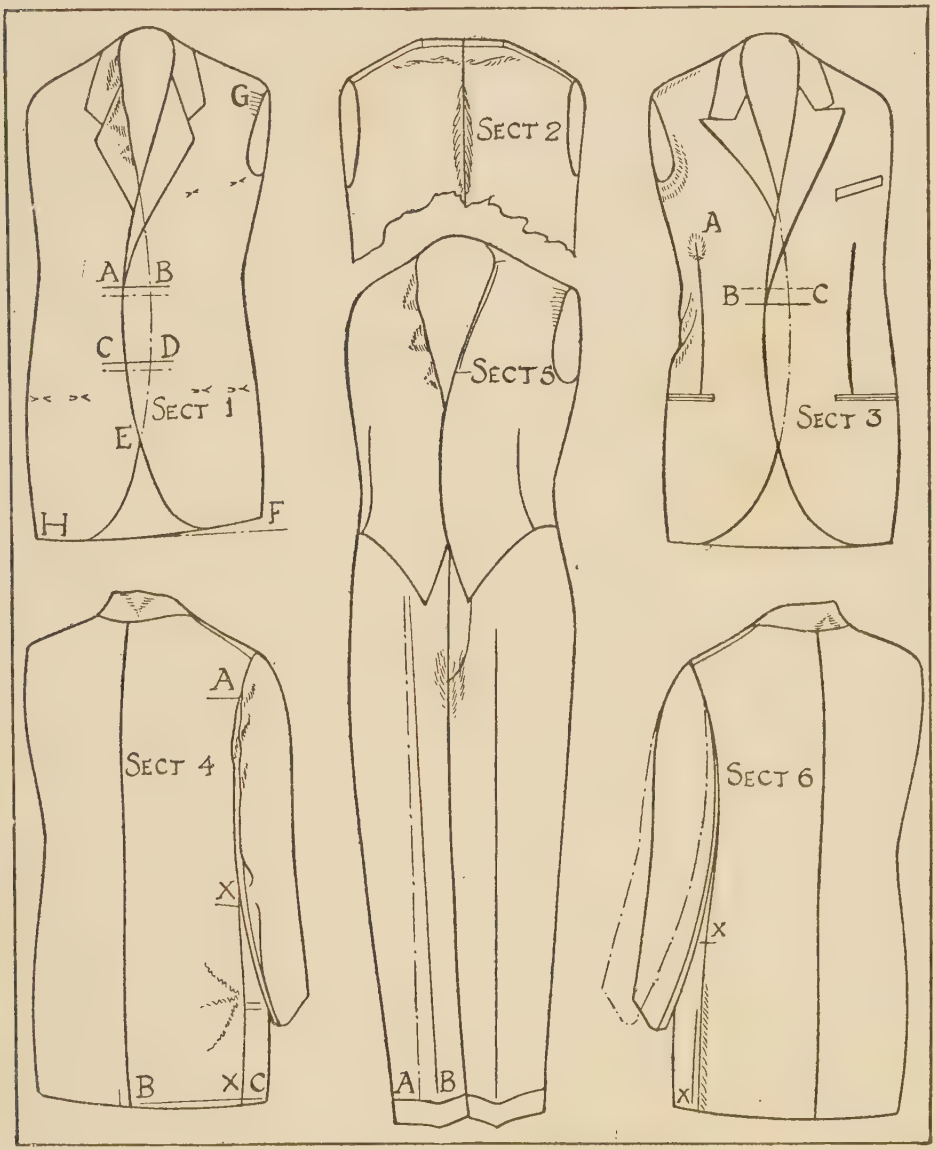

DIAGRAM 28.

Trouser preparation should at least include blocking, basting of all seams, use of dummy fly, and attachment of buttons; but the advanced stage, in which all is done except closing the seat seam and felling of bottoms, is still more helpful.

Actual work in the fitting-room demands care, confidence, and concentration. It is essential that each garment should

be put well on to the figure before detailed inspection is begun ; and time will be saved by following the same order of examination every time.

It is just as effective, for all practical purposes, to overlap the coat and vest fronts as illustrated by sections 1 and 5 ; by so doing the customer gets a better impression of the general appearance than when the foreparts are pinned along the centre lines.

If the general balance is seriously wrong, that is the first point to be corrected ; then begin detailed examination at the top of back, using a definite and perfectly understood code of marks to indicate the nature, and extent, of corrections desired.

Check height of back neck ; general set and width of back shoulder, with particular attention to the scye ends of shoulder seams and blade accommodation.

Is the back waist clean ? If not, is disturbance or excessive material due to local fault or to tightness below ?

What of the length ? Consult your customer on this point. Is one side longer than the other, as from B to C on section 4 ?

Inspect both side seams. The left may be loose, and the right tight below the waist. If so, indicate where the faults start from, and the degree of reduction or increase necessary—as from X to X on sections 4 and 6.

Check balance and general set of sleeves ; their width at top, elbow, and cuff, and length. If pitch is wrong, mark for correction as at A on section 4. Is one sleeve, on high shouldered side, held up and away from customer as suggested by the dot and dash lines of section 6 ?

Examine front shoulders. Is the right scye foul near forearm pitch ; loose at shoulder ends as illustrated by section 3, with looseness along collar crease and lapel roll as suggested by section 1 ?

Does the top button mark correspond with the top hole line, or are there such differences as those from A to B and C to D of section 1, with similar disparity at bottom corners from F to H ?

Mark line of overlap from A to E, section 1.

When coat shoulders are seriously out of order, pin the top of coat back to vest, and front of coat, on scye level, to vest forepart ; rip sleeve heads and shoulder seams ; adjust and pin into correct position.

Note whether lapels roll to similar levels, or are as inexcusably different as from B to C of section 3.

At forward or advanced, fittings note collar set ; guarding

against the loose crease of section 4, and easy fall of section 6, as well as front collar faults of set and width.

Examine vest at back first, pinning up or marking surplus illustrated by section 2, and make careful notes of front set on lines similar to those suggested for coat foreparts.

For trouser leg length, width, and body rise consider the customer's taste. Observe and mark all points needing correction—not forgetting the crease run, which may be as far out of its proper position as from A to B on section 5.

CHAPTER XII

AFTER TRYING-ON

By W. W. PIPER

(Author of "The Art of the Fitting-Room," "Ladies' Garments and How to Make Them," etc.)

Pipeclay plus Pencil

MARKS made when trying-on should sufficiently indicate the main points needing attention when re-marking, but scarcely less helpful are the notes which some make at the time of fitting, or directly after. It often happens that many garments have to be marked up days after the actual fitting, and important points are liable to be forgotten, or overlooked, unless the written word supplements the crayon code.

Future work for the same customer will be made easier by reference on order sheet to departures from original lines after fitting. Special patterns should be revised when slight, or substantial, alterations follow their use ; and if a block pattern was employed, reference may still be made in that connection ; so that with many notes of particular cases on a "block," one pattern stands, in effect, for many "specials." Such reminders may be invaluable to a busy foreman when cutting at a later date for abnormal figures without the luxury of tries-on.

Among the small attentions, apart from fitting, which have an important influence on the result, are such matters of personal taste as the number, size, position, and fastening of pockets ; edge and cuff finish ; character of coat turn ; amount and kind of padding—if any ; degree of fitting ; vest back neck finish, and top of trouser fly fastening. None of these should fail to be recorded when particular wishes have been expressed.

Typical Troubles

Garments cut from reliable block patterns without variation, except for simple differences of length and size, would

be satisfactory if all subjects were symmetrical; but, as a matter of fact, much the greater number reveal important differences which must be taken into account.

The drooping shoulder is the outstanding, and most frequently met, example in this connection. The right is usually, but not always, the lower shoulder; and a coat cut without special variation for such an unequal subject would be loose along the turn; easy at scye end of shoulder seam; full at top of side seam; foul at front of scye; tight on the hip, and have lower front forepart corner on the drooping side—with looseness over hip on the more proportionate side, as illustrated by Sections 1, 3, 4, and 6.

The variations advised to meet this common form of disproportion are indicated by the dot and dash lines of Sections 7 and 9. Discussions long and fierce have raged around this problem, but the writer has almost always been helped by a more crooked shoulder on the drooping side; has, on rare occasions, kept the neck normal so far as height is concerned; but has never found a straighter cut effective.

Some such figures have a very prominent shoulder bone, with a forward thrust as well as drooping shoulder, requiring manipulation as suggested by Section 9 to provide accommodation for the shoulder prominence, and for the hollow from A to B, together with wedging of canvas as at A, B, and C of Section 10.

It will sometimes be found that the drooping side is distinctly smaller than its "better half," and in addition to wadding where indicated by the shaded part of Section 8, with an extra ply at the shoulder end, a double layer of domett may be carried as far forward as the dot and dash run of the same Section. It may even be necessary to reduce the back of drooping side, as from A to B, Section 11, and when the other hip is much smaller it will be wise to take one-third of the difference from the back, as from C to D, and two-thirds from the forepart, as from C to D, Section 9.

The sleeve faults most likely to cause trouble are the unduly hollowed underside as from A to B, Section 12—requiring a lowering at fore and hind arms to nothing at C—and a shortness of hindarm—needing the variation suggested from A to B, Diagram 13. In both cases lengthen at cuff to compensate for what is taken from the top.

Treat the vest forepart and back on the drooping side, as suggested by the broken lines X to X on Sections 15 and 16, with domett in front of scyes from A to B, Section 15.

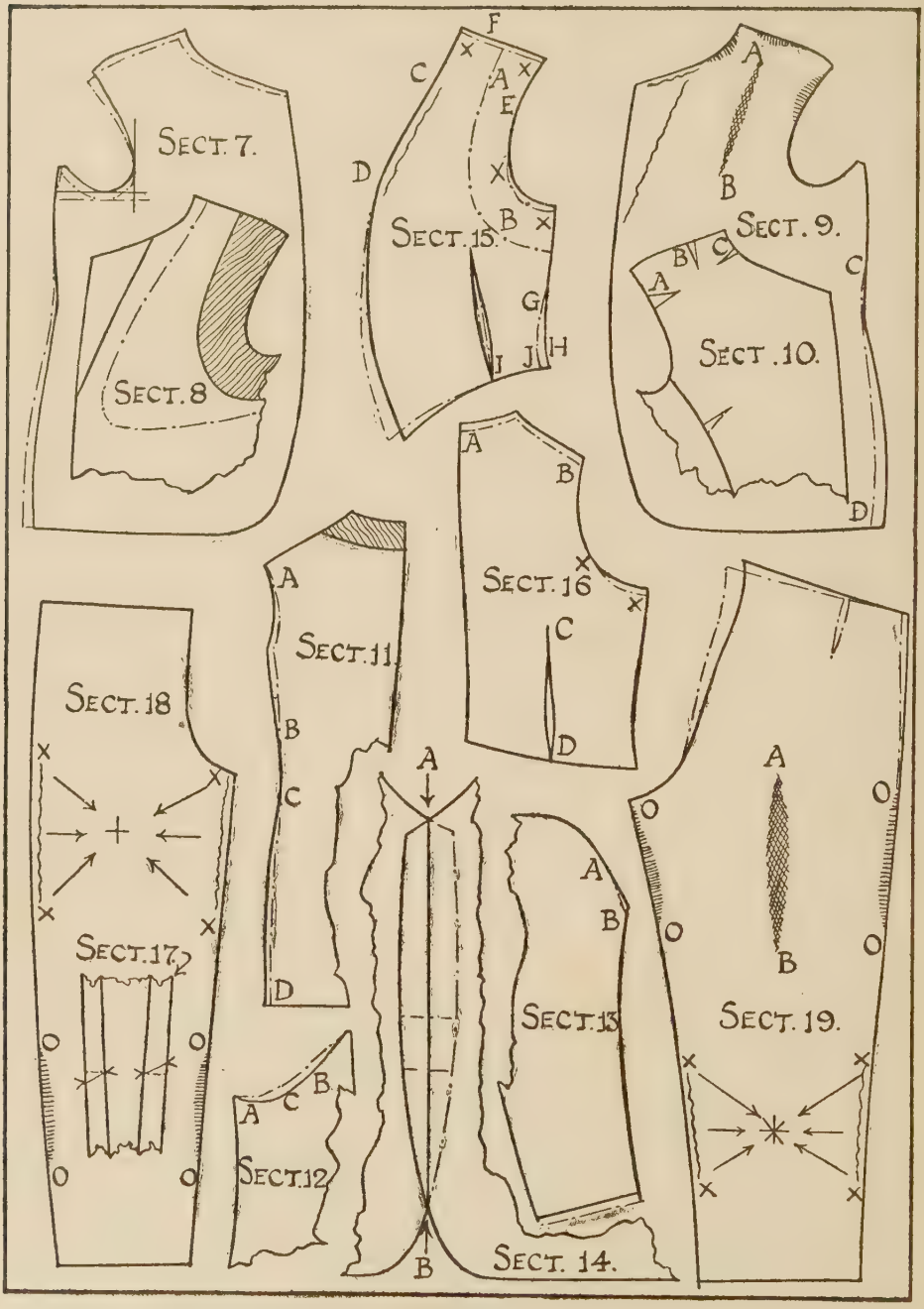
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DIAGRAM 29.

Perhaps the commonest vest fault is looseness from C to D. Snug edge linen at that part will be helpful, with straining at E if the shoulder bone is prominent.

Tightness at the bottom button will cause or aggravate such a defect.

The dot and dash run forward illustrates the need which may be met by adding that amount to the vest block, or assuming it to be added, and re-cutting the pieces accordingly.

The bubble which appears at the top of front dart of a coat, or in a vest from which a similar cut has been taken, may be due to an over deep seam at the hollowest part, or to a sudden sewing off at the top end. In the first case less should be taken out at waist, as suggested by the dot and dash correction in centre of dart, Section 15 ; and in both events there should be a gradual tapering of sewing at the upper end.

Scarcely less disturbing than the back which is short above the scye level is the opposite defect illustrated by Section 2, for which the dot and dash line A, B, Section 16 indicates the line of correction. Guard against over-suppression at the centre of back waist. It is better to take out darts from C to D than to pinch in either side seam, or back, unduly.

When the right trouser leg crease runs inside the centre of boot, the fault can generally be traced to displaced knee notches, as suggested by Section 17. A loose hold when basting and careless machine sewing have both a tendency to bring the topside down and out of its place at side seam, and up and away from the marks at leg seam. Rearrangement in harmony with the balance notches will right the wrong.

Re-marking and Re-cutting

Only such parts as need opening up for the convenience of making, and for re-marking, should be ripped and smoothed out after trying on ; and the foreman will be well advised to keep re-marking and re-cutting in his own hands rather than trust his workmen to carry out verbal instructions.

Time will be saved when marking up if an orderly plan is followed every time. For example, it is better to take the back first rather than to begin with the foreparts, and then to find when coming to the back that shortening, or lengthening, will necessitate a return to the fronts to re-mark the length lines a second time.

After readjustment of runs, take out the original mark threads, and have the corrected lines marked up afresh.

To determine the exact degree of overlap there must be a correct appreciation of a customer's wishes, due regard to the character of material, and to the quantity of padding. One man expects to fasten his coat when carrying wallets, note-books, correspondence, and a pipe; another, sacrificing comfort even for what he considers "a good fit," objects to undue ease anywhere. A shivery individual desires layers of wadding quilted into the linings of a 24-ounce serge, while his athletic brother inclines to an unlined tropical worsted without padding of any description. These extremes, and the shades of difference between them, will be sufficient to extend the judgment of any cutter; and while no table of quantities can be given which will provide for every case, the following estimate holds good for a medium-weight Saxony lounge with little padding.

After a shell baste, find the exact centre of overlap as from A to B, Section 14; add $1\frac{5}{8}$" opposite top button and cut in the line. Add $1\frac{1}{2}$" at bottom button, and place lower button rather nearer to front edge.

For a forward baste, with facings basted on and edges turned in, the edge should overlap $2\frac{1}{2}$".

When the edges are made up 2" overlap will allow the buttons to stand $1\frac{1}{2}$" from the edge—with smaller provision when the button stand is less: always allow 1" from centre line to finished edge plus allowance for making edge, linings, ease, etc.

After a shell basted vest strike centre of overlap and allow $\frac{3}{4}$" on the left side and $1\frac{1}{4}$" on right forepart.

CHAPTER XIII

MANIPULATION

By W. W. PIPER

(*Author of "The Art of the Fitting-Room," "Ladies' Garments and How to Make Them," etc.*)

Fire and Water

WITH thoroughly competent trousers and breeches hands working on the premises, the pieces should be blocked, thighs and calves drawn in and pressed into position before the tops and undersides are put together. For the blocking, fold fronts and backs on their shrinking lines, damp parts to be manipulated, and work equally on both sides until the desired form is produced, straining down the sides very slightly during the process and passing the blocked parts to the foreman to examine and pare where necessary.

With less dependable workers it will be safer to have the top and under halves seamed together before moulding them into form, to prevent overstrain at sides and general displacement.

The appearance of horseshoe folds at the back of an erect man's trousers suggests insufficient manipulation, with, possibly, excessive seat angle. The thigh parts of topsides, and calf sections of underhalves require easing or drawing from X to X of Sections 18 and 19, with straining of corresponding parts as suggested from O to O ; the eased parts being pressed in the direction of arrows to make provision for the prominence of front thighs and calves. The seat should be on the straight side, and special care must be taken to block well out from A to B of Section 19.

The fit-up and trimming should be done by the cutter, or in strict accordance with his instructions. It is only possible in the space available to consider representative fitting-up, trimming, and making details, but each should be carefully thought out, and its purpose kept in mind. For example, the pocket, hip, and fly stays should be taken from the straight way of the linen, but the button catch is easier to manipulate

when cut on the bias. Shape the button catch by the right front (instead of running out both fly and catch stays by the left front), and so ensure a longer and freer catch edge during wear than if it had been cut by the less curved fly form.

Snipped balance marks, thick basting before machining, and thorough opening of the seams at the first time of pressing, instead of light opening and a second press later, will be real helps by the way.

Vests should be made up as lightly as possible with all pockets thin, neat, and firm. Strain shoulders slightly at E and F, Section 15, and for small-waisted and "hippy" figures a little stretching from G to H and from I to J will be more helpful than side slits.

The "inter" should be undressed, thoroughly shrunk before insertion, and carried throughout foreparts. The shoulder parts of canvas can generally be strained sufficiently to follow the form of manipulated foreparts, but in extreme cases shoulder wedges may be inserted on the lines of Section 25.

Co-operation

The need for a perfect understanding between the cutter and his workmen becomes increasingly important when discussing shoulder manipulation. Assuming that Section 20 represents the usual degree of straining at A, B, and C, and shrinking from D to E, that course should be followed unless instructions to the contrary are given; but a provision which must be made when working up a shoulder for a man with a decided hollow between his thin neck and high shoulder differs from, and greatly exceeds, that which the typical low-shouldered subject needs—unless his natural deficiencies are to be met by padding up the shoulder ends.

It is the cutter, and the cutter only, who understands precisely what degree of manipulation is necessary, and he should give to the workman definite instructions for special cases. The morning coat supplies a notable example in this connection; for, assuming that the varying sides of a drooping right-shouldered man had been correctly provided for when cutting, the right hip would require the round illustrated by shaded part of Section 23 worked into a straight line, and pressed in the direction of arrows, while the flatter left hip might have less than half the provision from A to B.

The manipulation of side body and forepart at X for right side would be rather more than for the left: the same points

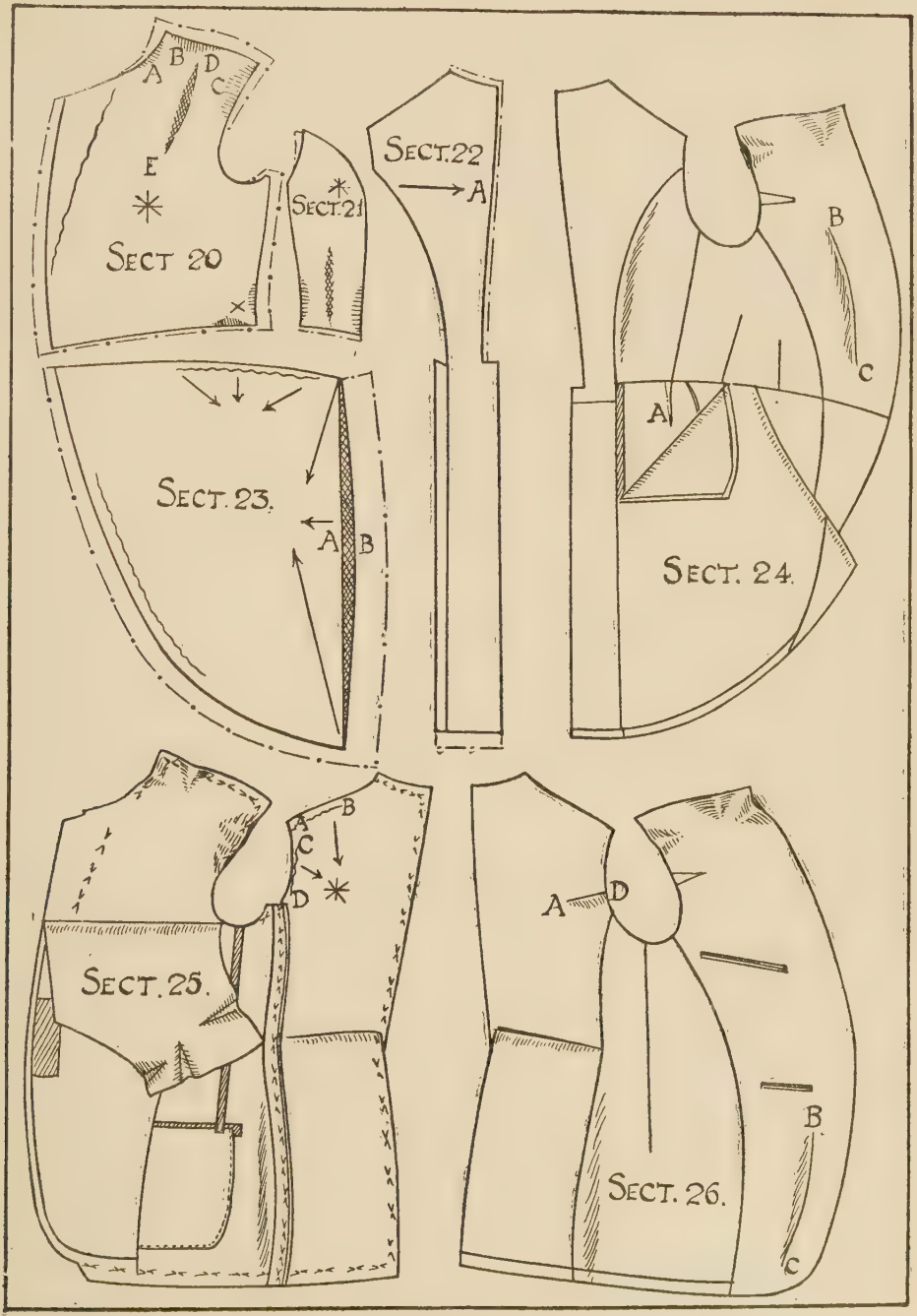
A
B
D
C
E
SECT 20
SECT. 21
SECT. 22
A
SECT. 23.
A
B
B
C
A
SECT. 24.
A
B
C
D
SECT. 25.
A
D
B
C
SECT. 26.

DIAGRAM 30.

of difference being taken into consideration when dealing with so small a matter as the pleat pocket provision at A, Section 24.

If blade provision in a morning coat is more a matter of cut than of make, there is a pressing need to guard against working the round in the direction of A, Section 22, instead of keeping it in the region of X, Section 21.

In a lounge, prominent blade provision is made by easing the back from A to B, Section 25, a little drawing at back scye from C to D, and pressing in the direction of star.

Be careful to follow up the alteration of a scye by a corresponding correction of the sleeve. When, for example, a shallow scye is deepened, the dot and dash variation of Section 13 will be necessary ; while an opened scye (by letting out the side-seam inlay) will need a corresponding extension of undersleeve by use of the hindarm inlay.

Form Retention

It is imperative that canvas, linings, and facings shall follow, and help retain, the form previously given to the foreparts and back. When flax, or French canvas, is used it should be thoroughly shrunk, and must be slit and wedged to meet the form of forepart shoulders. If haircloth is employed it should be as thin and soft as will serve the purpose in view, but it is better to depend on Syddo, or material of kindred make, which will retain form without the addition of stiffer fabrics.

To prevent objectionable bagging as from B to C of Sections 24 and 26, the canvas or Syddo, lining, and facing must not only be correctly fitted, and skilfully worked up, but the inner edge of facing should be secured to the canvas where possible, lining fastened along dart seam to stay from scye to pocket, and forepart lining fastened close up to the side seam, so that the stitches can be just covered by the back lining of lounge or side-body lining of bodycoat. Following the blade provision illustrated by Section 25, a small pleat from A to D, Section 26, will be helpful.

Work the under-collar into form with due regard to the length of turn, shape and attitude of customer. It is better to strain the fall (and especially the stand) when blocking collar than to shrink the crease edge ; and for the outside collar do as much of the stretching as practicable on the inner portion.

Careful examination of a garment before it leaves the board may save a workman's reputation, just as critical inspection

may spare the cutter trouble and the firm expense. The final run over of important points should be as methodical as the order of examination when trying-on.

Does the fall of collar set freely over the shoulder seams, and are the lapels rolling to their proper points? Are there differences between the hang of right and left sleeves; and, worse still, is either, or are both, backward hanging? Is the body or sleeve lining loose, tight, or twisted? These are but a few of many questions on which the fate of a garment, the goodwill of a customer, and the welfare of all concerned may depend.

CHAPTER XIV

THE PRINCIPLES OF CUTTING

By THE EDITOR

MUCH interest is taken in systems of cutting by tailors, but less attention is paid to principles. This is strange, because the same principles underlie all systems, and without a knowledge of the former the latter are of little avail. The word " principle " may be attached to so many phases and features that to deal with everything to which the word might apply would need extensive space. Therefore, only two or three subjects are selected for special notice, the others being included in the general articles.

Balance

Balance is the most important principle in cutting, and it is as well first to define it. It is the equality or just proportion of weight, form, length, etc. ; equipoise or counterpoise.

In tailoring, balance is generally defined as the relative length of back and front or of two sides. It is sometimes thought of as the relative length of the back and front of a coat—that is, the height from the depth of scye line up to the nape at back, and from the same line up to the neck point in front ; or, in lieu of the latter, from the front of scye to the neck-point. The general hang of a garment is also referred to as the balance.

Balance may be called, as has been said, equipoise or counterpoise ; forces acting in harmony ; parts arranged in unison. The sections of a garment are in equilibrium when they severally act and re-act on each other with equal force. When there is perfect unison between the various parts of a coat and also with the figure it has to cover, then there is balance *in excelsis*.

This principle crops up in every garment and in almost every section, and enters into cutting, trying-on, and making. The poise of a garment is often destroyed by careless making.

We have it on the authority of Holy Writ that a false balance is an abomination, and it is certainly the cause of most of the defects which trouble a cutter.

As a general definition, balance may be said to be the harmonious arrangement of the front and back, or two sides, with the attitude of the figure ; this applying to coats, vests, trousers, sleeves, etc.

There are several kinds of balance. The first may be called ideal balance. This is the size or balance of a draft, pattern, or figure, reckoned by a proportion or division of the breast measure, or by a strictly proportionate system of mensuration. This is the balance a system would give if drafted out for a proportionate figure. Every system has its equality of ratios, whether worked out by direct measures, shoulder measures, or breast measurement.

Another type of balance may be called natural balance. This is where the balance of pattern or draft is equal at back and front ; where the front and back sections show an equal proportion, although they may not agree with the breast measure. For instance, a pattern for a 36″ breast man might show 8½″ depth of scye and an equal decrease of front ; or a 9½″ depth of scye and an equal increase of front. There would still be equipoise, but it would not be the ideal balance as we understand it. Although the lengths are equal, they are not in an ideal ratio with the breadths.

A third type may be named specific balance. It is obvious that we may have a draft, pattern, or garment where there is neither the ideal balance nor the equipoise which has been called natural balance. The front and back lengths may not tally ; the scales tilt up or down, as it were ; and yet the draft, pattern, etc., would be correct for a specific figure. There is the just proportion but not the equal proportion. This would be the case in various figures, such as the stooping, erect, etc. But the simplest example is that of a lady's coat, where there is a considerable difference between the back and front lengths, necessitated by the demands of the figure.

An important point is the effect that suppression has upon balance. The length at back and front may be very evenly adjusted above the breast line ; and yet the equilibrium may be upset by an excess of, or incorrect arrangement of, suppression. Suppression, or the distribution of material at waist, is vital to the balance of front and back.

What makes the question of balance less simple than it otherwise would be is that not only must it vary with different

figures but also with different garments. A waistcoat requires a very long back balance; a body coat also needs a long back balance. The balance of a jacket varies according to style: a close-fitting, well-suppressed lounge needs a longer back balance than one of a loose straight-hanging fashion. A long front balance is necessary for an overcoat at any time; and often for style reasons a short back balance must be infused.

In ladies' coats the correct standard of balance is obtained, not by giving an equality of length at back and front, but a just proportion. Compared with a man's coat, a woman requires one short in the back balance. So far as style influencing balance is concerned, the same remarks apply to ladies' as to gentlemen's garments. A loose sac will require a short back balance to distribute the material correctly; and a close-fitting coat will need, relatively, a long back balance.

Cutters who specialise in ladies' garments (and often those who are engaged in the wholesale trade), not only pay attention to general balance, but also to that particular balance which governs sections. Especially is this the case in a coat with many seams, where balance-marks are placed at the waist and other parts, and also in the sleeves.

Balance is a factor in sections of a garment, and notably with sleeves. The hang of a sleeve means a lot in comfort and appearance; and it may be affected in various ways. The distance between the top of hindarm and forearm may be altered by raising or lowering the points; but the balance can be tilted one way or another without touching those points. It is possible to swing the bottom of forearm backward or forward by inserting or taking out a wedge at hindarm; or by a suitable arrangement of lines to draft a sleeve in harmony with those changes. The pitching of sleeves often decides the balance. While it is true that a badly-hanging sleeve may be due to faulty pitching, it is also true that many good sleeves owe much to an intelligent adjustment in that direction.

In trousers we have various kinds of balance. Openness and closeness is really a sort of balance. There is, too, the change brought about by cutting a forward front and its concomitant, an open or crooked seat. These are general types. There is the special one necessitated by the stooping figure, which calls for a short front and long back; or the erect one which demands a long front and a short back. There is also the particular balance, required for a corpulent figure, of extra length of front and corresponding shortness of back, accompanied by a more open cut in the legs.

Then there is the balance of the topside on the underside, that the parts may lie "fair," for which marks or "nicks" are placed. The tilting of the scales one way or the other by faulty manipulation will often have disastrous effects. And there is the deliberate change of balance-marks for prominent calves, or for prominent thighs and calves.

There are many ways of altering balance. One may draft out a coat and impose a change, or take a carefully adjusted pattern and make variations from it. For a longer front balance an addition can be made across the shoulder, or the side-seam point lowered. For a short back balance a piece may be taken off at neck and shoulder, or the side-seam point of back raised. For a short front balance the shoulder or the side-seam may be utilised; and for a long back balance the neck and shoulder may be raised, or side-seam point lowered. Again, there is the wedge method of varying the harmony fore and aft, in accordance with the necessities of the figure.

In a body coat the length of forepart at front may be varied for the type of man who bends forward or backward, while the skirt section can also be regulated.

In a finished garment the methods of altering the balance are restricted; not that the same changes could not be made as in a pattern, but some alterations would appreciably lower the profits on an order. In a made-up coat, then, the side-seam is utilised, when possible, and the back or forepart passed up or down as the case may be.

Very briefly, some of the effects of incorrect balance may be indicated. A long back balance causes a looseness about the top of back and a closeness on the hips. A short back balance will cause the coat to stand away at the hips and to fall away at the back of neck. A long front balance produces a garment which falls away at front and hangs away at the back; if buttoned, the extra length would show itself at the breast. A short front balance lifts the coat up at front and makes it uncomfortable. These defects would also affect the scye at back and front.

Waist Suppression

Waist suppression, or the distribution of width at waist, is not merely a matter of size. Its effect is much more than local. Like so many features in cutting and fitting, it proves that sections are interdependent, and that cutting is a matter of co-ordination. A garment is a sort of organism, each part

having some bearing on the others. You cannot isolate a section, or even a principle, that seems to have only a restricted jurisdiction. A shoulder is altered—and breast, scye, and other parts are changed. You tighten at one place and throw looseness at another. That a coat may fit admirably until the sleeves are in has become a cutting-room platitude ; a collar may turn a fit into a convulsion.

Therefore waist suppression has more ramifications than appear on the surface. It affects the blades and the hips, and acutely influences balance. Incorrect distribution of width at waist throws a coat entirely out of gear ; a garment may be large enough in actual size and yet not meet in front. Cuts in the forepart, by the way, often make a coat tight-fitting—unless an extra allowance has been made. Sometimes shoulders have been carefully adjusted ; and yet blades are full, front of scye tight, and shoulders creased, through over-hollowing at waist. The fact is that the waist is a vital point, and too much consideration cannot be given to it. At the risk of repetition, it may be said that the upper and lower sections are mutually dependent ; and if they are not cut in harmony with each other, and in unison with the figure, trouble ensues.

Reverting to the question of sizes and suppression : some figures are hollow at back, others are hollow at sides, and others still may recede at front, and yet all may be the same size. From these varieties or inequalities in the hollowness of the figure it will be seen immediately that suppression is dependent on the form of the waist and its relation to other parts of the figure, independently of the actual circumference. To give concrete instances : one may be quite normal in size of waist and yet be fairly flat at back, with either extra hollow at sides, or a receding front waist ; or extra hollow at back with a forward front. Some men with increased waist measure require just as large suppressions at sides and back as a normal figure. Big men sometimes require comparatively large hollowings, while men whose waist girth is normal may need them small. The shaping of the back depends on the attitude of the figure, while that at the side is governed by the form of the waist. To sum up : we come to the axiom that suppression is affected by attitude and form rather than size.

It has been said above that suppression governs balance ; but it is also true that balance governs suppression. Over-suppression will throw the balance out, but incorrect balance will nullify or modify suppression. As an instance of this, it may be pointed out that the suppression may be quite correct

for the figure at the back, and yet, let the back balance be short, and the coat will not fit in to the waist.

It has often been said that the principle on which waist suppression should be based is, to find provision for prominences, to create fullness. This statement or definition is open to argument. As a rule the hips and breast are larger than the waist, it is true; but when cutting a coat it is made large enough at hips and breast and then taken in to fit indentations of waist.

Presuming that you had cut a perfectly straight or loose-fitting sac for a man and then wished to make it close-fitting at waist, you would carve out, shape, and suppress—not to find receptacles for prominences and curves, but for fitting into or indenting the hollows. The same thing applies if you cut a close-waisted coat to start with.

That to take in or suppress unduly will throw a round or fullness at another place may be admitted, but not that it is the primary object of waist suppression. If you take the case of the suppression between back and side-body, and say that it throws a round over the blades, one may ask whether this could not be done by overlapping the side-body as was done in the old days.

And that brings me to an interesting point. If you look at old systems, such as the "Old Thirds," which were drafted with closed parts, what is the conclusion to which you are inevitably led? That the problems of waist suppression, as we understand them to-day, are the outcome of the modern method of drafting coats in the square. If you draft a coat with closed parts it is then merely a question of size and balance.

The following methods of distribution of width have been given in respect to corpulency:

(1) When the waist measure only increases and the breast and seat remain normal, the increase should go to the front.

(2) When the seat and waist increase proportionately from the normal, the increment should be added at the sides only.

(3) When the seat only increases half the amount of disproportion at the waist, the increase should be distributed equally at front and sides.

(4) When the seat only increases and the waist and breast remain normal, the side-body indentation should be reduced and a cut taken out of front waist.

It will be as well to consider the methods adopted in a few systems of dealing with suppression. A well-known method, first published over fifty years ago, was founded on a com-

bination of height and width measures, following Wampen in this respect. The authors direct special attention to the arrangement of the elements of height and width in the system, as governing the depression at waist. This important point is based upon the degree of affinity existing between the two particular quantities of length of waist and size of breast or scale, and varies according to their difference. The waist length must be taken with the greatest care between the collar-bone and the point on a line with the greatest indentation of waist.

To regulate this hollow of waist in the system, the two above-mentioned quantities must be found, and then, by comparison, ascertain the smaller of the two; this is the one always to be used as the standard for finding the exact depression.

In the case of 24″ breast and 17″ natural waist length, the latter, being the smaller quantity, the twelfth of that, $1\frac{3}{8}$″, would give the depression. If $16\frac{1}{2}$″ breast and 18″ natural waist, the breast, in this case being the smaller, would be used.

But we may fairly ask: Is this principle a correct one? If you follow it out to its logical conclusion it means, often, that the taller the man the greater the depression, irrespective of the size of waist. Height should not enter into this subject at all.

The old method adopted by Wampen and many others before and since was to take the 30″ waist and 36″ breast as a standard, or, rather, 6″ less waist than breast as a strictly proportionate size. Modern authors have taken 4″ less as a proportionate standard, such as 36″, 32″.

It may also be noted that some men have discarded this as a base from which to work. It has been argued that, although these may be the dimensions of a standard figure, the dimensions of a figure are not the mathematical standard. The square is the mathematical standard, therefore the square of the breast or an equality of breast and waist is the real basis or standard of departure. Then one-third of the excess would be placed at side and two-thirds at front.

The accompanying diagram illustrates general methods of arranging suppression.

From the centre of back at A mark forward two-thirds of the scale to C.

Square down from C to the waist at K.

Measure up the back D to E and the side-body F to H; place that amount at K and continue to J half waist plus 1″.

Then from K measure forward to L at centre of front line the other half plus 1″.

The same principle is adopted in an alternative method.

Mark forward from back-seam at A half scale to B.

Square down from B to I at waist.

In this case make the back parts one-third of waist plus 1″; and the front from I to L two-thirds of waist plus 1″.

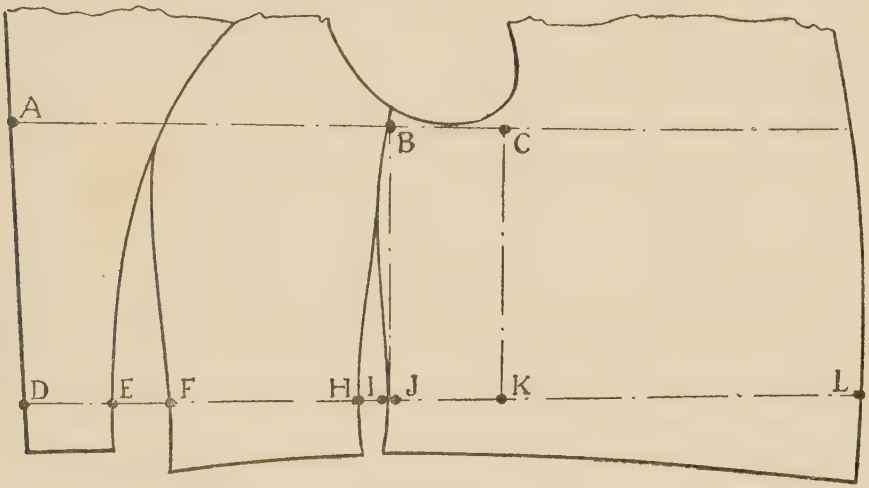

DIAGRAM 31.

Straightness and Crookedness, or the Location of the Neck-point

There is nothing which has caused so much discussion in the tailoring trade as the position of the neck-point. The reason for this is that so many have thought there should be a fixed position which, when found, would solve a number of difficulties. But it may be said at once that it is impossible definitely, rather than approximately, to locate the neck-point.

Geometricians tell us that a point is that which has position but not length, breadth, or thickness; but the unfortunate neck-point has not an assured position, and I'm afraid nothing can be done to give it permanent stabilisation. Its position is governed by many factors, and because of varying influences must always remain approximate. If everything could be arranged with mathematical exactitude, there would be less art in tailoring.

The nearest approach to a solution of the problem is by a sweep from the front of scye intersecting a line squared up at

a certain position in advance of the front of scye; or of a sweep from the front of scye intersected by another sweep from the centre of front on the breast line—the latter having a quantity added sufficient for the working up of the fronts.

If the centre of front is arranged correctly, and, following that, the position of the front of scye by the across-chest or other measure, and the length of front shoulder by the front shoulder measure, then the basis of a good-fitting front is assured. The position of the line squared up in advance of front of scye (or the amount added for second sweep) is flexible because of the varying requirements.

Three Governing Factors

The position of the neck-point is influenced by the diameter of neck, prominence of breast, and the amount of manipulation that is to go into the garment. These, in their turn, are governed by subsidiary causes. The point is this: the breast is round, but the centre of breast is not. If the right length of cloth be given up the centre of front to shoulder, there must be some superfluous cloth either near the scye or at the front edge; and one must decide where this is to go. A straight cut forces the cloth towards the scye; a crooked one pushes it towards the front. If the latter, then it may be removed by means of vees or manipulation.

Of course it must not be forgotten that the exact position of neck-point is also influenced by the type of figure in various ways. If a man is broad across the chest the front of scye will be backward; the converse holds good in case of a narrow front.

Again, supposing the figure is long in the neck, the front shoulder measure will be increased and the neck-point raised, independently of other considerations, and vice versa with a low neck.

To move the neck-point forward or backward, in a straight horizontal line, is not true straightness or crookedness; this partakes more of openness and closeness.

In forwarding or receding, the arc should be pivoted from front of scye; therefore a straighter cut is slightly depressed and a crooked one raised.

The location of the neck-point is affected, as has been said, by the amount of manipulation to go into a coat. This is governed by various considerations. If a customer is prominent in the breast and erect, the neck-point must be receded, to give

more length to the centre of front; this extra length allows for working up, or taking out vees, to give form to the breast.

The class of trade is another feature which has a bearing on the subject. In some high-class trades it is notorious that a more crooked cut is desirable, because of the extra manipulation. But there are also some famous houses which cut their shoulders decidedly straight, short, and narrow—to allow for a lot of straining out with the iron. Where little is paid for making and little manipulation expected, a straight cut should be given.

Makes of material should also affect the placement of the neck-point. Some materials do not lend themselves to working up, hence the necessity for a straight shoulder.

The style of coat will also directly influence the cut. For instance, if a coat is to button up to the neck, it will take a less crooked shoulder than if it rolled to the waist. A coat that is always to be worn unbuttoned requires a relatively crooked cut, and for this reason: A straight cut, as stated above, forces the material towards the scye, while a crooked cut throws it on the front; obviously an unbuttoned coat, having no support in the way of fastening, needs the treatment which will not tend to pull it away from the breast. That explains why dress coats require a receding neck-point.

CHAPTER XV

ANATOMY FOR TAILORS

By THE EDITOR

IT is not necessary for tailors to make a close and comprehensive study of anatomy for the purposes of their work. Neither is it of much service to them to stuff their brains with a list of harsh-sounding and unfamiliar terms. But that it is advisable for the man who wishes to get his living by garment cutting to possess a knowledge of elementary anatomy, few will deny. Almost all supremely successful cutters are familiar with the shape and formation of the body, the laws of increase and development, the joints and their movements, and proportions.

If every customer were normal and proportionate, fitting would be an easy job, but the majority of men and women possess peculiarities of form, carriage, and development. Different types of figure are to be found in different districts, and the tailor finds it a rule rather than an exception to have to clothe the disproportionate, abnormal, ungainly, and deformed. It is in coping with all sorts of malformation that an acquaintance with the functions and limitations of the bones, and the location and increment of flesh is helpful.

For those who wish to make a deeper study of the subject there are many handbooks, but for the present purpose only a few of the essential points are touched on, with an avoidance of scientific or professional language.

The general architecture of the body is that of a trunk, a head, and four limbs; these are built round a scaffolding of bones. Bones, unlike muscles and flesh, do not expand, and when maturity is reached development ceases. This rigidity has a bearing on the work of the tailor. As the bodies of men and women tend to put on flesh in middle age, the limbs will become shorter; because while the trunk increases, the bony structure remains stationary. As the distance from the centre of back is, say, 34″, while the width of back in the normal is

7″, and in the outsize 9″ (these amounts are merely illustrative) —the sleeve length in the latter must be correspondingly shorter. The length of leg also decreases in a similar manner; for the accumulation of fat lowers the fork and this makes the length less.

Another deduction is that if the slope of shoulder from the nape of neck to the top of the shoulder is 3″, then (comparing the normal and outsize widths of back) there must be a different degree of slope of the two triangles, represented by 3 and 7, and 3 and 9. The latter is obviously less sloping, for the rise in one is 3 in 7, and in the other 3 in 9. This is the reason why people who have grown stout are squarer in the shoulders and shorter in the limbs than in their lean years.

The Joints and their Movements

There are three different kinds of joints, each adapted for its purpose and position. The first is the gliding joint found in the backbone, waist, and the arch of the foot. This joint allows of a restricted movement in any direction. The figure may bend forward or backward, to the right hand or the left, or to any point of the compass. This versatility of movement makes possible the skill and power of the hand and foot. From our standpoint it is the backbone which claims attention, for it is not only the foundation of the bony structure of the body, but the starting point for many measures and calculations in cutting. Its mobility impresses upon us that we have to clothe an animate figure and not a statue; and that there must be freedom for a range of movements with no unsightly excess of material.

In the limbs the first joint is always of the ball and socket, or cup and ball, arrangement. The hip, shoulder, finger, and toe are each created in that way. The most restricted of these is the hip, where the socket takes on more of the cup form. This is necessary, for if the hip-joint were as free as the shoulder it would be unable to carry the trunk as required. The movement of the hip, however, is quite free enough for its purpose.

It must be realised that as the thigh-bone revolves in this socket it still keeps the same length; and that the size of the leg is much greater than the bone, while the flesh joins up between the legs. It follows that, as the legs are opened out in a straddling position, the inside of the leg increases and the length over the hips decreases, so that leg garments for riding or extended movement should be cut open.

The next point is that sleeves must have a certain amount of extra cloth at the top of the hind-arm, or the arm could not be brought forward, which is the more general movement. If nature be followed, the cutter will so adjust the material that sufficient room is provided for all movements, while avoiding excess.

When the trunk bends at right angles to the legs, as in stooping or bending, there is a considerable addition to the length over the seat; provision must be made for this or the garments will be unwearable. For this reason seat angle is infused into trousers and breeches. This term describes the increased length given over the seat when the angle of the body is acute—the greater the bend the greater the angle.

The second joint in each limb is of the hinge pattern, and, like a gate or a door, it will move backwards and forwards in one direction to a limited extent. The knee joint is a perfect example, though the second joints of the fingers and toes are similar. The elbow partakes of the same general type, but is provided with a rolling movement which makes possible the movements of the hand. These motions are catered for by making the garments easy-fitting, to avoid some of the strain that would result from the increased length on the outer bend, and the reduction of length on the inside. Even so, we are faced with such problems as baggy knees in trousers, the necessity of extra length over the knees in breeches, and getting rid of surplus material from undersides.

There are helpful and practical lessons to be gained from a consideration of anatomy; and it matters not what system is used, they must be recognised and applied if successful results are to be obtained.

Increments

There are certain parts of the body where the bones always remain close to the surface. The flesh does not develop equally on all sides of bones, but is located in appropriate places. There are also certain places where increases never take place and others where they generally do. The bones which always remain near the surface are the spine, the shoulder, the elbow, the forearm, the hip, the knee, and others which do not concern us.

If the backbone always remains near the skin, and a man's waist increases 8″ or 10″, it is clear that the increment must take place at the sides and front; and experience proves that

the usual proportions are at the sides one-third, at the front two-thirds.

The shoulder remaining near the surface indicates that the slope of shoulder as from nape to shoulder level still stays at, say, 3″ ; so that the only factor is the increase of width from centre back to shoulder.

The elbow and forearm have but a minor effect on cutting ; but the hips and shins teach that any increase or decrease in the circumference of the thigh takes place mostly on the inside, and of the shin at the back.

Proportions and Fashion Lengths

Artists and others have studied and classified various proportions of the body ; and although these are of the " ideal " order they are useful to cutters as a basis and guide. Work and environment and other causes have decided effects on physical conformation and development, so that where possible it is advisable to treat each figure on its merits. This can be accomplished by close observation fortified by the various measurements dealt with on other pages.

The unit of division for the height is the head ; and in this connection a study of the figure on page 132 is instructive :

1st head, hair to chin.
2nd head, chin to nipple.
3rd head, nipple to navel.
4th head, navel to pubic organs.
5th head, pubic organs to end of fingers, with arm at side, or mid-thigh.
6th head, mid-thigh to small below knee.
7th head, small to lower leg, just above the ankle.
8th head, lower leg to ball of foot, standing tip-toe.

The extended arms are equal to the height. When the arms are raised above the head the height is increased by two heads. When the arms and legs are extended so as to form a St. Andrew's Cross, the lines cross each other at the navel. Half the length of the forearm finds the elbow. The length of the forearm agrees with the natural waist length. The half-width of back equals one-fifth of the circumference of chest. One-half of the across-chest equals one-fourth of the size of chest less 1″.

A few more such guides are : Slope of shoulder equals one-sixth of natural waist. Depth of scye one-sixth of chest measure plus 3″. Centre of back to the front of scye one-fourth

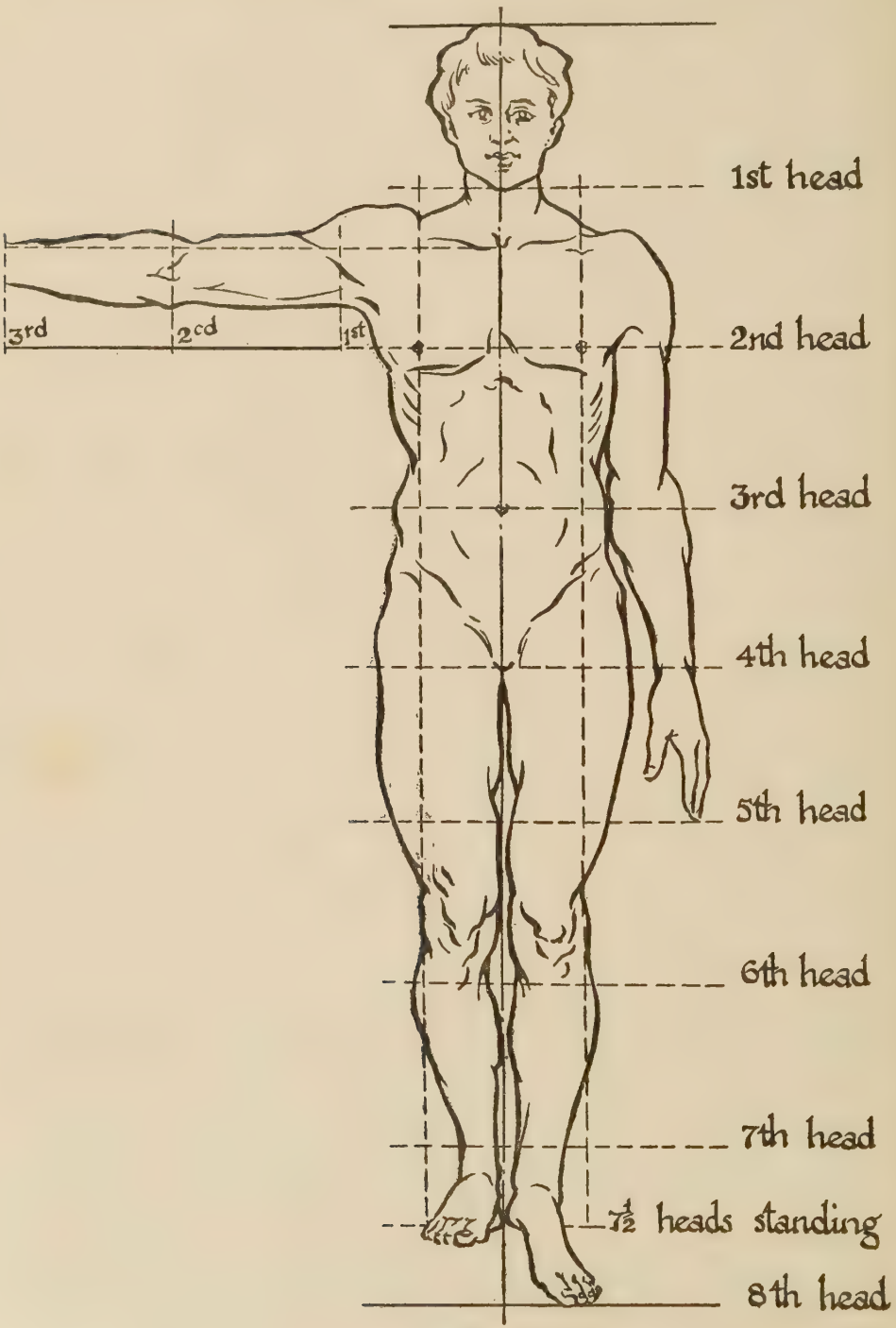
1st head
2nd head
3rd head
4th head
5th head
6th head
7th head
7½ heads standing
8th head
3rd
2cd
1st

FIG. 7.

breast plus 3″ to 3½″. Front shoulder one-fourth breast plus 3½″. Over-shoulder one-third chest plus 5″. Nape to bottom of front of scye, taken diagonally from top of back-seam to front pitch of sleeve, one-third breast plus 3″. Knee from fork 2″ less than half length of leg; small, 2″ to 2½″ below knee and calf about 3″ to 3½″ below small. All the above deal with the proportionate or ideal size.

It is possible to work out a useful table of fashion lengths. First decide on the fashionable lengths of the various garments for a given figure, thus (height 5′ 8″): Lounge, 30″; morning coat, 38″; frock and dress coat, 42″; Chesterfield, 44″; waistcoat, 26″; these may be varied according to the district or class of trade.

The eighth of 5′ 8″ is 8½″, which is the unit. Therefore the lounge equals 3 heads plus 4½″; the morning coat equals 4 heads plus 4″; the frock and dress coat equal 4 heads plus 8″; the Chesterfield 5 heads plus 1½″; and the vest 3 heads plus ½″.

Comparative Anatomy

A brief reference may be made to comparative anatomy. The little child has very short limbs and a relatively large head; the limbs gradually develop until they assume their true proportions; when the youth stage (age of puberty) is reached, the shoulders are relatively large to the chest, as the latter has still to be developed.

Figures past the prime of life that have grown stout have shoulders which are small in relation to the chest.

Women are usually about one-sixteenth shorter than men. Their limbs are shorter, shoulders small, neck and waist small, hips and legs to knee larger, ribs smaller—consequently there is a greater distance between the bottom of the ribs and the hip-bone, and the figure generally rounder in its developments. The back is flat and narrow, and the chest prominent and wide, with the result that women have a more erect carriage.

CHAPTER XVI

MEASURING FOR LADIES' GARMENTS

By THE EDITOR

MEASUREMENT is the foundation of fitting, and therefore every care must be exercised to ensure accuracy. This can only be obtained by practice and concentration. Some men after many years fail in taking correct measures, not through any difficulty in the operation, but because they perform it mechanically. It is necessary to have an order in which to take the dimensions, for a regular sequence will make it unlikely that any omissions will occur. A concentration of mind will not only reduce the possibility of mistakes, but allow the operator to note the peculiarities of the figure. Now for the actual measuring as Fig. 8.

1. Take the circumference of chest easily, as Section 3, over blouse or jumper; standing slightly to the right-hand of the customer, as at A.

2. Take the waist measure, as at B, Section 3, over blouse.

3. Take the hip size, as at C, Section 3, easily, over the blouse.

Before dealing with other measures it is as well to state that some cutters rely on the usual lengths and widths, others take what are called in the trade Direct Measures, while there are others still who prefer long Shoulder Measures.

While there is much argument among the devotees of the two latter plans as to which is the more effective, it is true that hosts of craftsmen combine the two. One man will supplement his direct measures by taking the middle-shoulder quantity; and another will buttress his shoulder measures by taking the front shoulder and depth of scye, or across chest dimension, and so on. The common sense of the matter is not to look upon two types of measurement as antagonistic, but complementary; and the wise man adopts any plan which helps him in the day's work.

4. The depth of scye. Standing at the back of the customer, put the tape over the shoulders and bring the ends back under the arms to the centre of the back, as shown on Section 6, Fig. 8. The tape should be kept on the true horizontal, and a pin placed at B. Another plan is to place the tape at nape of neck at A, bring it over the shoulder, and on the straight to B. Some cutters use a length of white elastic with a hook and eye at either end ; this is fixed round the chest and easily adjusted. Yet another plan is to use a square as described and illustrated in the section on measuring dealing with gentlemen's garments. The simple object is to obtain a point on the back seam which is exactly level with the base of the scye.

Measure from nape of neck at A to depth of scye at B, Section 6.

5. Continue to natural waist, as A to G, Section 2.

6. Continue to full length, as A to H, Section 2.

7. Place the tape at centre of back, Section 2 at J, and measure off width of back, or back stretch, to K. If the coat worn is correct, the measure may be taken to seam, or varied if necessary.

8. Now raise the arm, bend the elbow, and keep the arm on the square. For the purpose of illustrating the measures the arm has been raised above the square and brought close to the body ; but actually it must be kept as described, and away from the figure. The tape being held from J to K for width of back, it is now carried on to L at elbow, Section 2.

9. Continue to cuff at M, with arm bent squarely, for full length of sleeve.

10. Take the across-chest measure from scye to scye as B to E, Section 1.

11. Take the across-bust measure from level of scye, over the prominence of the figure, to the other side, as lower tape, B to E, Section 1.

12. Take the front shoulder quantity by measuring from nape of neck at A, Section 2, over the shoulder, to the level of scye at B, Section 1.

13. Obtain the over-shoulder dimension by measuring from the depth of scye point at C, Section 2, continuing to D, Section 2, down to the level of scye at B, Section 1.

The above gives a set of measures suitable for those who wish to cut by Direct Measures. But there are many others which may be used as supplementary, occasional, or superseding some of those tabulated. Nearly everything connected

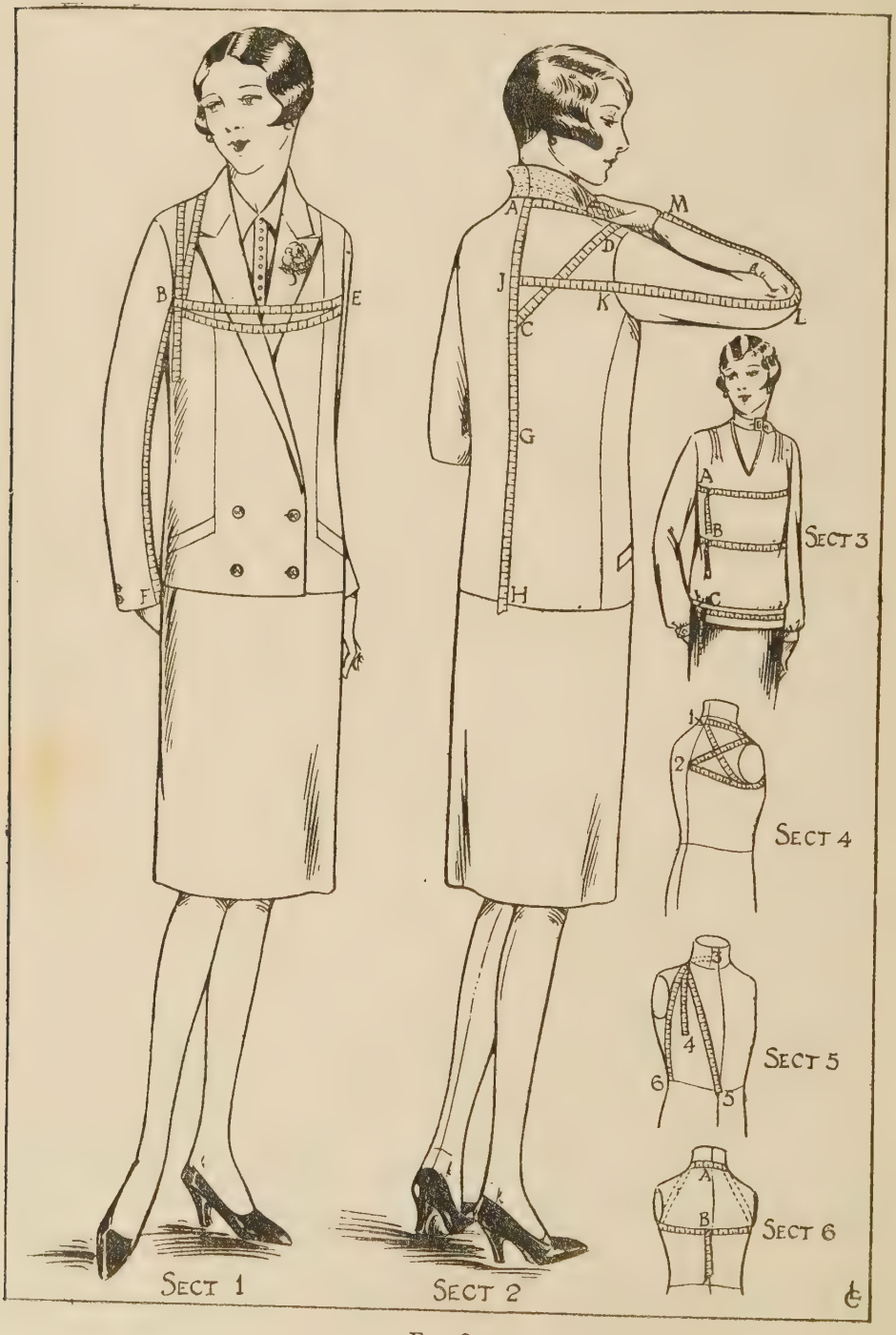
B
E
F
A
M
D
J
K
L
C
G
H
SECT 1
SECT 2
A
B
C
SECT 3
1
2
SECT 4
3
4
6
5
SECT 5
A
B
SECT 6

FIG. 8.

with cutting and fitting and other operations is individual. Cutters, like other people, have likes and dislikes, and prefer to select measurements suitable for their class of trade, or which appeal to their own predilections.

Section 5 illustrates measures which are often of great service. The length from nape of neck to prominence of bust is taken from back neck at 3, to the fullest part of the figure at 4.

The length of front waist may be taken from 3 at back neck down to point 5 ; and the length of side waist from back neck over the front to side at 6. Yet another is obtained by measuring from nape of neck to point 6, at the back instead of the front. These two latter quantities are used to fix the balance.

Other measures which may be used are the circumference of scye ; the size of the neck ; the side depth taken from level of scye to waist, at the side ; the widths of elbow and cuff.

One plan has already been illustrated for finding the length of sleeve, i.e., the usual method adopted by those who cut men's garments. But ladies' tailors often adopt other ways of fixing this quantity. There is the forearm measure, as shown on Section 1, from top of forearm to cuff, as B to F. Another plan is to measure from the side of the neck, over the shoulder, and down the centre of arm to cuff ; or from the sleeve head down the centre of arm to cuff.

What are known as long shoulder measures have, like short direct measures, been before the trade for generations, and are much esteemed by many craftsmen. Either alone or in conjunction with direct measures one or more of these may be distinctly useful ; and a great advance on relying merely on lengths and widths. There are four measures known as shoulder measures, and these will now be briefly described.

The upper shoulder measure starts from the nape of neck at 1, Section 4. From this point the tape is brought round the scye and continued back to starting-point at I.

The middle shoulder measure starts from a point on the back-seam opposite the sleeve pitch, as point 2, Section 4, and is taken over the shoulder, under the scye, and back to point 2. This is a specially good measure, and the scale may be fixed by taking two-thirds of this quantity as a basis.

The lower shoulder measure is one taken from the nape of neck at 1, continued down the front shoulder, under the arm, and straight across to the back-seam at a point level with the bottom of scye.

A fourth shoulder measure, which at one time was much used, is ascertained by measuring from the nape of neck, down the front shoulder, under the arm, and on to the back seam at natural waist.

In connection with Direct Measures it may be pointed out that some cutters prefer to take these over the blouse and some over a coat. If taken over the former, additions should be made, approximately, as follows: $\frac{1}{2}$" to scye depth; $\frac{3}{4}$" to front shoulder; $\frac{3}{4}$" to over-shoulder; and $\frac{1}{2}$" a side to the across-chest and across-bust measures. The last two measures being taken on the double, only half of the amount is applied in use.

The width of back and lengths to elbow and sleeve should be taken over the coat; and the size of chest, waist, and hips over the blouse or jumper and skirt.

Skirts require few measures and, apart from the waist and hip size and occasionally the width of hem, there are only the lengths to consider. It is usual to take the length of front, side, and back. In other days it was not unusual to measure from the waist to the floor, and deduct the amount the customer wished it to remain above the ground. At the moment of writing, skirts are so short that cutters measure from the waist to the knee as a basis, adding to or deducting from as required.

AVERAGE MEASURES FOR FASHIONABLE MANTLES IN THE WHOLESALE TRADE

	S.W.		W.		O.S.		X.O.S.	
Breast	32	34	36	38	40	42	44	46
Hips	36	38	40	42	45	47	49	50
Length	40	41	42	43	44	45	45	45
Back Sleeve	$6\frac{1}{2}$	$6\frac{3}{4}$	7	$7\frac{1}{4}$	$7\frac{1}{2}$	$7\frac{3}{4}$	$7\frac{3}{4}$	8
Forearm Length	$16\frac{1}{2}$	17	$17\frac{1}{2}$	18	18	18	18	18

AVERAGE MEASURES FOR WATERPROOF AND TOP COATS IN THE WHOLESALE TRADE

	S.W.		W.		O.S.		X.O.S.	
Breast	32	34	36	38	40	42	44	46
Hips	36	38	40	42	45	47	49	50
Length	41	42	43	44	45	45	45	45
Back Sleeve	$6\frac{3}{4}$	7	$7\frac{1}{4}$	$7\frac{1}{2}$	$7\frac{3}{4}$	8	8	$8\frac{1}{4}$
Forearm Length	$16\frac{1}{2}$	17	$17\frac{3}{4}$	$18\frac{1}{4}$	$18\frac{1}{4}$	$18\frac{1}{4}$	18	18

TABLE OF PROPORTIONS FOR MEN

For Direct and Other Measures

Chest	30	32	34	36	38	40	42	44	46	48	50
Waist	28	29	30	32	34	37	39	42	45	48	52
Seat	33	35	36	38	40	42	44	46	48	50	52
Scye depth	7¾	8⅛	8½	9	9⅜	9¾	10	10⅜	10⅝	10⅞	11⅛
Natural waist	15½	16	16¼	16½	16⅞	17¼	17⅝	18	18¼	18¼	18½
Across back	6¼	6½	6¾	7	7⅜	7⅞	8¼	8⅝	8⅞	9⅛	9½
Sleeve length	30½	31	31½	32	32½	33	33¼	34	34½	34½	34½
Front shoulder	11¾	12	12½	13	13⅜	13⅞	14¼	14⅞	15½	16	16½
Over shoulder	16	16¼	16⅞	17¾	18¼	18¾	19½	20¼	21	22	23
Across chest	6½	7	7½	8	8½	8¾	9⅛	9½	9⅞	10¼	10⅝
Outside leg	39½	41	42½	43	43½	45	46	46½	47	47¼	47½
Inside leg	28½	29½	30½	31	31½	32	32½	32½	32½	32¼	32
Tight knee	12	12½	13	13½	14	14½	14¾	15¼	15¾	16	16½
Tight small	10½	11	11½	11¾	12	13	13¼	13¾	14	14	14¼
Tight calf	11¾	12¼	12¾	13½	14	14½	14¾	15¼	15½	15½	16
Neck	13¼	14	14½	15	15½	16	16½	17	17½	18	18½

REVISED SCALE OF RELATIVE PROPORTIONS FOR FEMALES

Chest	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56
Waist	24	24	24	24	24½	25	26	27	28½	30	31½	33	34	35	36	37	38
Hips	24	26	29	32	36	38	40	42	44	46	48	50	52	54	56	58	60
Depth of scye	5½	6	6½	6¾	7	7¼	7½	7¾	8	8¼	8½	8¾	9	9¼	9⅜	9½	9½
Natural waist	10	11	12	13	14	15	15	15½	15½	15½	15¾	15¾	15¾	15½	15½	15½	15½
Across back	4½	5	5½	5¾	6	6¼	6½	6¾	7	7¼	7½	7¾	8	8¼	8½	8¾	9
Elbow	Found by halving forearm																
Cuff	17	20	23	25½	27	28	29	30	30	30	29½	29½	29½	29	29	29	29
Across chest	5	5½	6	6½	7	7½	8	8⅜	8¾	9⅛	9½	10	10½	11	11½	12	12½
Front shoulder	9½	10	10½	11	11½	12	12½	13	13½	14	14½	15	15⅜	15¾	16	16¼	16½
Over shoulder	11½	12¼	13	13¾	14½	15¼	16	16½	17	17½	18	18½	19	19½	20	20½	21

CHAPTER XVII

LADIES' GARMENTS

By PHILIP DELLAFERA

SKIRT CUTTING

TWO-PIECE SKIRT. Diagram 32

FEATURES :—*Fashionable length and width. Plain side seam. Darts at back waist.*
MEASURES :—*26″ waist ; 39″ hips ; 28″ length.*

INSTRUCTIONS FOR DRAFTING

THE diagram has been drawn in proportion to the above measures and quarter-inch seams are provided.

Draw construction line 0–3.
1 from 0 = 1″ ;
2 from 1 = 7″ ;
3 from 1 = front length (28″) ;
4 is squared from 0 and is made equal to half-hip measure plus 1″ (20½″) ;
Draw straight line from 1 to 4 for waist seam ;
5 from 4 = 7″ ;
Draw straight line from 2 to 5 making this equal half hip plus 1½″ (21″).
6 from 4 = back length (28″) ;
Draw centre front from 1 to 3 and centre back from 4 to 6.
Shape bottom edge from 3 to 6.
7 from 1 = 8½″ ;
8 from 7 = 7″ ;
9 from 3 = 9½″ ;
Draw straight line from 7 to 9.
10 from 7 = 1″ ;
11 from 7 = 1″ ;
Shape front side seam from 10 through 8 to 9, and back side seam from 11 through 8 to 9, raising ¼″ at 10 and 11 as shown.
12, 13, and 14 indicate the darts at back waist ; these are made about 1¼″ in each case and are spaced about 2½″ apart.
These darts may be omitted, and the top reduced to size required by means of gathers.

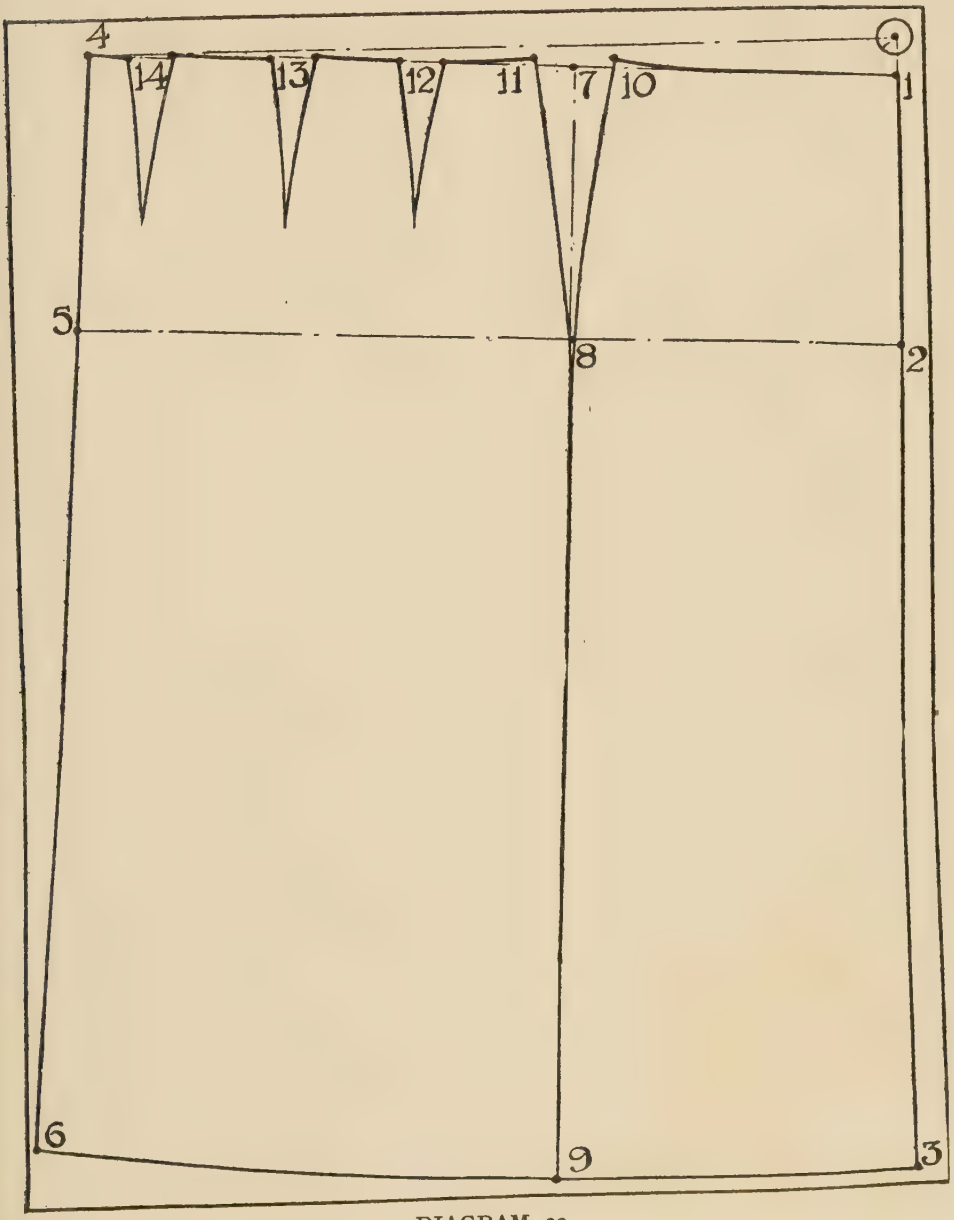

DIAGRAM 32.

ONE-PIECE WRAP SKIRT. Diagram 33

FEATURES :—*Straight hanging. Good wrap-over at front. Darts at back waist.*

MEASURES :—*26″ waist ; 39″ hips ; 28″ length.*

INSTRUCTIONS FOR DRAFTING

THE diagram has been drawn in proportion to the above measures and quarter-inch seams are provided.

Draw centre front construction line 0–3.
1 from 0 = ½″ ;
2 from 0 = 7″ ;
3 from 1 = front length (28″) ;
Square from 0, 2, and 3.
4 from 0 = half hip plus 1½″ (21″) ;
5 from 2, and 6 from 3 = half hip plus 1½″ (21″).
Draw waist seam from 1 to 4 ; centre back from 4 to 6 ; and bottom edge from 6 to 3.
7 from 0 = 6½″ ;
8 from 2 = 6½″ ;
9 from 3 = 6½″ ;
Draw straight line from 7 to 9.
10 from 7 = 1″ ;
11 from 10 = ¼″ ;
Shape hip seam from 11 through 8 to 9.
12 from 1 = 6″ ;
13 from 2 = 6″ ;
14 from 3 = 6″.
Draw straight line from 12 to 14 and take out suppression as indicated, the solid line being for the left side of back portion ; while the dot and dash line indicates the complete size of dart to be taken out at right side.
15, 16, and 17 indicate the darts at back waist ; these are about 1½″ in each case and fixed 2½″ apart.
The actual size of skirt extends from centre front to centre back, the overlap, which is added beyond centre front line, is allowed on both sides, so that there is actually an overlap of 12″.
This type of skirt is usually cut from a whole width of material, and any excess in width is used in the overlap ; on the other hand, if the material is not wide enough, an extra strip is sewn on under the wrap where the seam would be hidden from view.

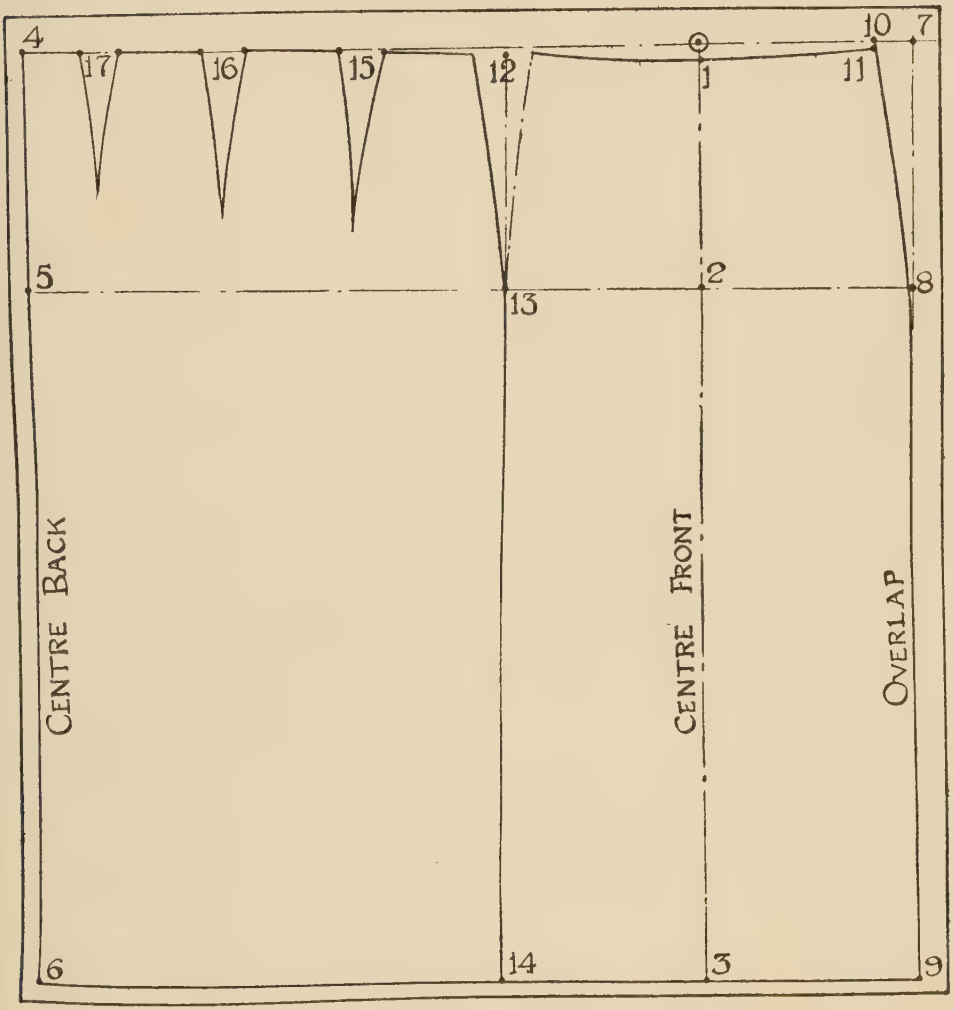
4
17
16
15
12
1
11
10
7
5
13
2
8
CENTRE BACK
CENTRE FRONT
OVERLAP
6
14
3
9

DIAGRAM 33.

PANEL SKIRT. Diagram 34

FEATURES :—*Fashionable length and width. Panel back and front. Darts at sides. Corselet top.*
MEASURES :—*26″ waist; 39″ hips; 28″ length.*

INSTRUCTIONS FOR DRAFTING

THE diagram has been drawn in proportion to the above measures and quarter-inch seams are provided.

Draw construction line 0–3.
1 from 0 = 1″;
2 from 1 = 7″;
3 from 1 = front length (28″);
Square across from 0 to 4.
4 from 0 = half hip plus 1″ (20½″);
Draw natural waist-line from 1 to 4.
5 from 2 = half hip plus 2″ (21½″);
Draw straight line from 4 through 5 to 6.
6 from 4 = back length (28″);
7 from 1 = 1½″;
8 from 4 = 1½″;
This extra height is added for corselet top.
9 from 1 = 4″;
10 from 3 = 4¼″;
Draw straight line from 9 to 10 and take out ¼″ of suppression on both sides of point 9;
Shape front panel seam as indicated.
11 from 4 = 4″;
12 from 6 = 4¼″.
Draw straight line from 11 to 12 and take out ¾″ of suppression on both sides of point 11.
Shape back panel seam as shown.
Complete bottom edge from 3 to 6, and top edge from 7 to 8.
13 and 14 indicate the darts to be taken out at sides in order to reduce the top to the size required. These are made 1½″ in each case, and are placed about 3″ from the panel seams.
If gathers are required, these darts may be omitted.

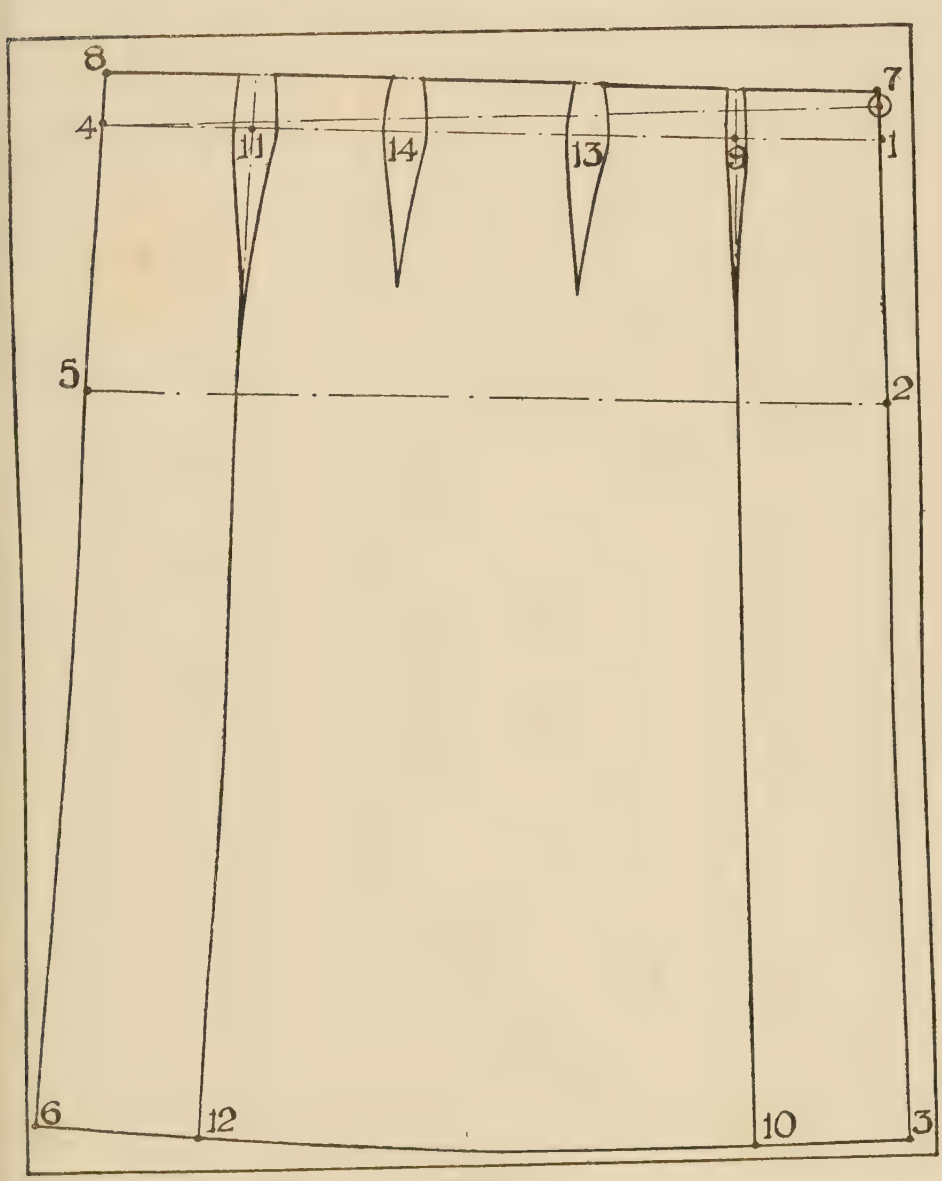

DIAGRAM 34.

PLEATED SKIRTS (on slips). Diagram 35

FEATURES :—*Bodice top made from silk. Round neck. Deep armholes. Skirt section made from material. Shape, size, and number of pleats to taste.*

MEASURES :—36″ *bust* (*for slip*) ; 26″ *waist* (*optional*) ; 39″ *hips* ; 19″ *length of slip* ; 23″ *length of skirt.*

Pleated skirts are invariably made from straight pieces of material, and hang much better if joined or fixed to a slip made from silk.

INSTRUCTIONS FOR DRAFTING

THE diagram of slip is intended to fit a figure corresponding with the above measures, quarter-inch seams being allowed.

Draw centre back construction line 0–4.
1 from 0 = 2½″ ;
2 from 0 = 8″ ;
3 from 0 = 17″ ;
4 from 0 = 20″ ;
Square across from the various points.
5 from 0 = 4¾″ ; shape back neck from 5 to 1 ;
6 from 0 = 7¾″ ;
7 from 0 = 13½″ ;
8 from 0 = 16½″ ;
9 from 8 = ½″ ;
Shape forepart shoulder seam from 9 to 7.
10 from 0 = 20″ ;
Square down from 6 ;
11 from 6 = 1″ ;
Draw back shoulder seam from 11 to 5 ;
12 from 2 = 7¾″ ;
13 from 12 = 1¾″ ;
14 from 2 = 10″.
Shape back scye from 14 through 13 to 11, hollowing ½″ between 13 and 11.
15 from 2 = 13½″ ;
16 from 2 = 20″ ;
17 from 16 = ¾″ ;
18 from 15 = 3″.
Shape front scye or armhole from 7 through 18 to 14, and front neck from 17 to 9.
19 from 3 = 10″ ;
20 from 3 = 20″ ;
21 from 4 = 10″ ;
22 from 4 = 20″ ;
Shape under-arm seam from 14 to 21, suppressing ¼″ on both sides of 19 at waist.
Complete centre back from 1 to 4 ; centre front from 17 to 22, and bottom edge of back and front from 4 to 22.

For full-busted figures it is advisable to make a dart in forepart shoulder. This alteration is indicated by dotted lines as follows :—

Go out 2″ from 7, thus making the shoulder 2″ wider than required, and then take this quantity out in a dart which is drawn from the shoulder to a point about 2½″ in front of 15.

Diagram 35 shows the front section of a box-pleated skirt. The outside of each pleat is about 2½″, whilst 5″ to 6″ is required for the inverted pleat which is formed between each box-pleat.

Diagram 36 (Section A) illustrates the front of a panel skirt with inverted pleats at panel seams. These are usually made half the length of skirt and finished with a triangular silk tack at the top. This type of pleat requires 6″ to 8″ in each case.

Diagram 36 (Section B) shows the front section of a skirt made with four single pleats in front—two facing in one direction, and the other two facing in the opposite direction.

The spacing of these pleats is a matter of taste ; in this case they are 1½″ apart, and the width across the inside panel is about 6″.

The amount of material required in the pleats is about 4″ to 5″.

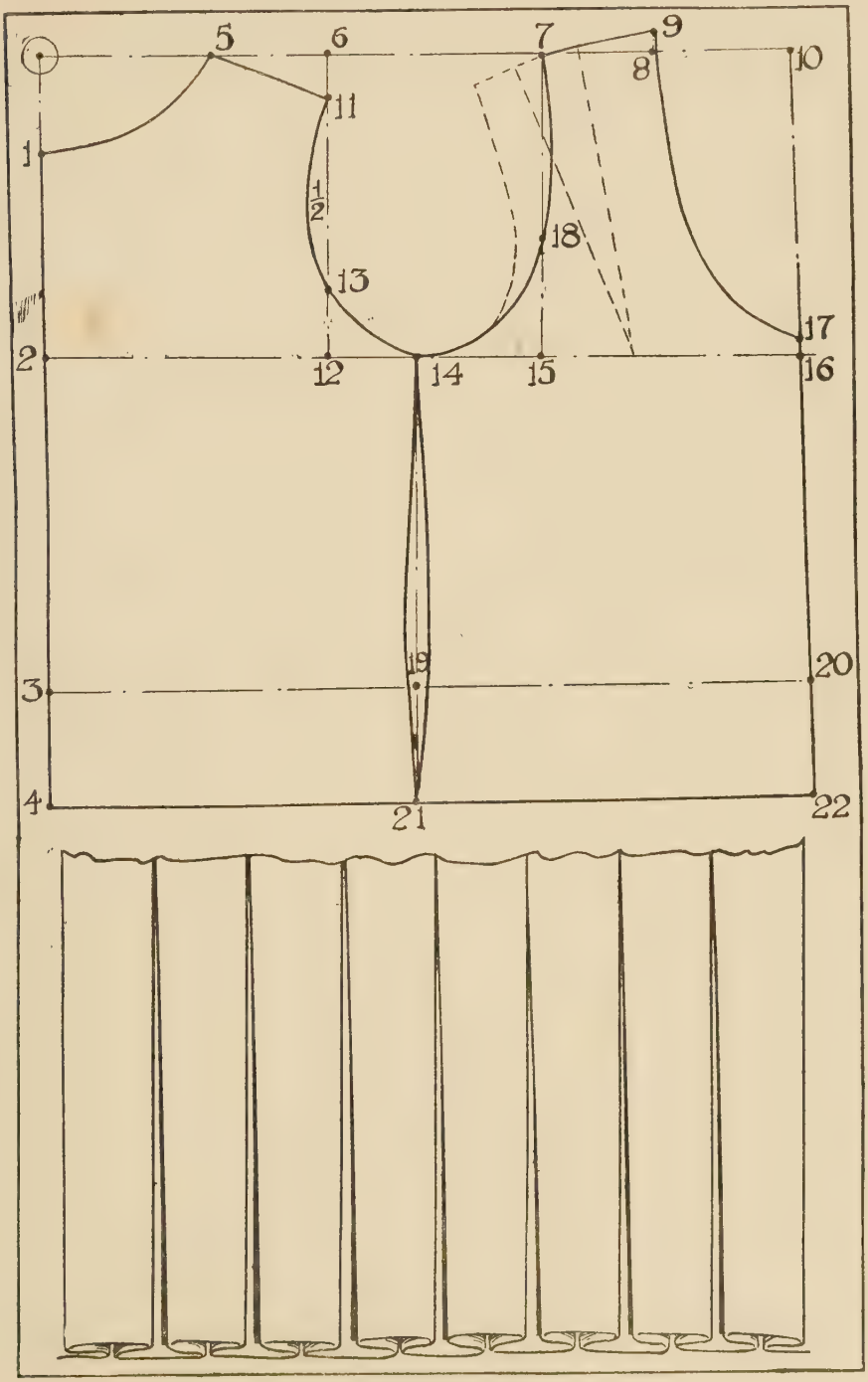

DIAGRAM 35.

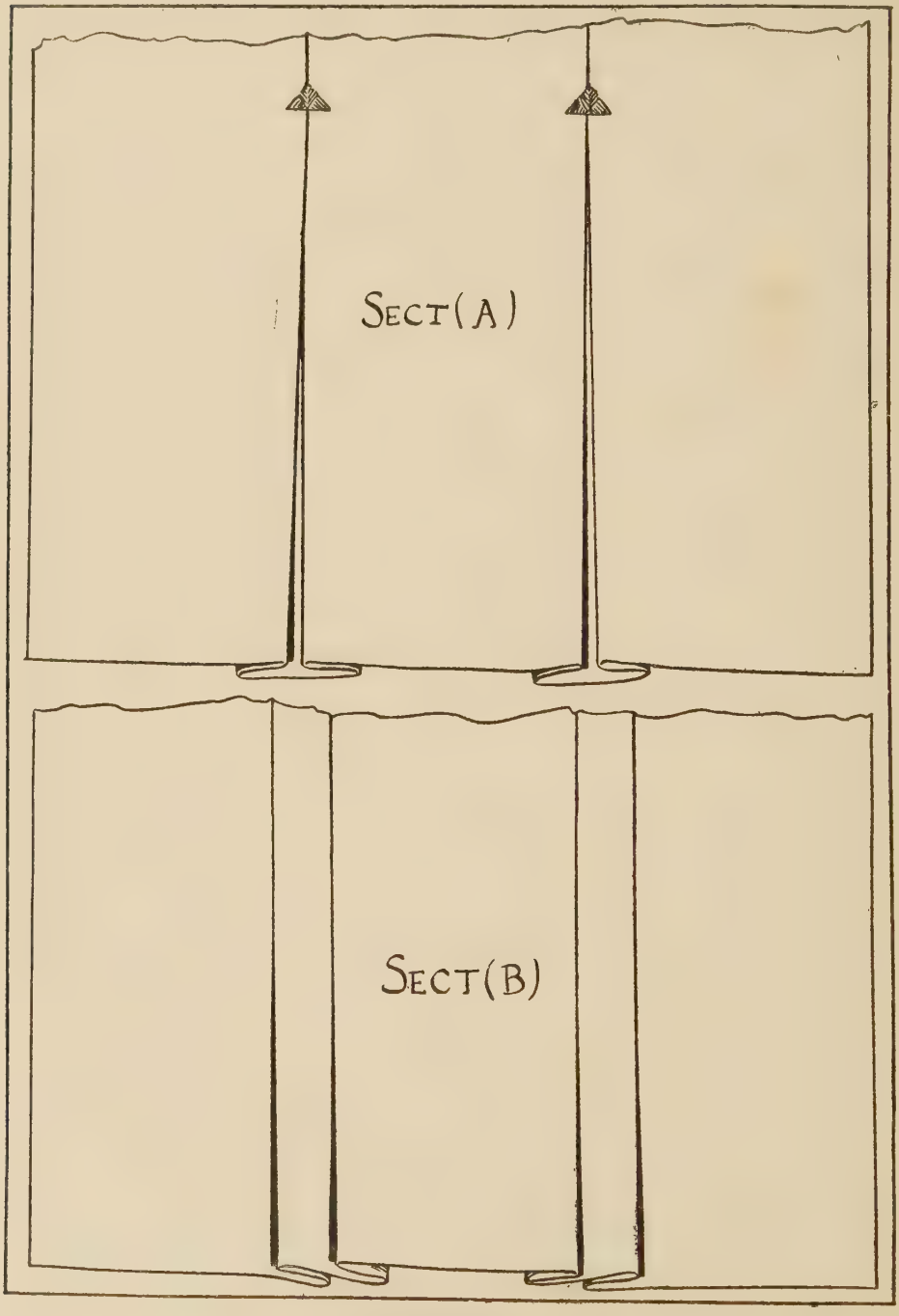

DIAGRAM 36.

LEEDS SCALE OF MEASUREMENTS FOR BOYS' COATS AND KNICKERS

London sizes	0000	000	00	0	1	2	3	4	5	6
Leeds sizes	0000	000	00	0	1	2	—	3	—	4
Length	17	18	18½	19	20	21	—	22	—	22½
Chest	21½	22½	23	24	24½	25	—	25	—	26
Sleeve	15¾	17	17½	18¼	19¼	20½	—	21¾	—	23¼
Waist (knicker)	22	23	23½	24	25	25	—	25½	—	26
Leg (inside)	3½	4	4½	5¼	6⅜	7	—	7¾	—	8½
Leg (outside)	11¼	12	12¾	13¼	13½	15¼	—	16¾	—	18

London sizes	7	8	9	10	11	12	13	1	2	2½
Leeds sizes	—	5	—	6	7	8	9	10	11	12
Length	—	23½	—	24	25	25½	26	26½	27	27½
Chest	—	27	—	28	29	30	31	32	33	34
Sleeve	—	24½	—	25¾	26¾	27¾	29	30¼	30½	31½
Waist (knicker)	—	27	—	27½	28½	29	29½	30	31	32
Leg (inside)	—	9½	—	10	10	11	11½	12	12½	13¼
Leg (outside)	—	19	—	19⅜	20½	21¼	22	22½	23	23½
Trousers leg	—	—	—	—	—	—	29	30	31	32

Note.—P.T.U. Trousers 1½″ shorter.

LEEDS SCALE OF MEASUREMENTS FOR STOCK SIZES: MEN'S

Regular Sizes

	3	4	5	6	7	8	9	10
Length:								
For lounge and sporting coats	29½	30½	31	31½	32	32½	33	33
For patrol and stand collar jackets	28	29	29½	30	30½	31	31½	31½
Chest	35	36	38	40	42	44	45	46
Sleeve	31½	32	32½	33	33½	34	34½	34½
Waist (trousers)	30	32	34	36	38	40	42	44
Leg	31	32	32½	33½	34	34½	32½	32½

Sizes for Tall Slender Men

	3½	4½	5½	6½	7½	—	—	—
Length:								
For lounge and sporting coats	30	31	32	32½	33	—	—	—
For patrol and stand collar jackets	28½	29½	30¼	30¾	31½	—	—	—
Chest	34	35	37	39	41	—	—	—
Sleeve	32½	33	33½	34	34½	—	—	—
Waist (trousers)	30½	31½	33	35	37	—	—	—
Leg (trousers)	32½	33½	34½	35½	36½	—	—	—

Sizes for Short Stout Men

	3¼	4¼	5¼	6¼	7¼	8¼	9¼	10¼
Length:								
For lounge and sporting coats	28½	29½	30	30½	31	31½	32½	32½
For patrol and stand collar jackets	27	28	28¾	29¼	30	30½	31	31
Chest	36	38	40	42	44	46	47	48
Sleeve	31	31½	32	32½	33	33½	33½	34
Waist (trousers)	33	35	37	39	41	43	45	47
Leg	30	31	31½	32	32	32½	33	33½

Note.—P.T.U. trousers 1½″ shorter.

CHAPTER XVIII

LADIES' GARMENTS

By PHILIP DELLAFERA

COAT CUTTING

NORMAL DRAFT. Diagram 37

FEATURES :—*Plain back and forepart ; shaped side seam ; single breasted ; pointed lapels.*

MEASURES :—36″ *breast ;* 26″ *waist ;* 39″ *hips ;* 15½″ *length of waist ;* 28″ *length of back ;* 6½″ *half width of back.*

INSTRUCTIONS FOR DRAFTING

THE method used for drafting this pattern is known as the " Breast Measure " System—that is, the breast measure is used as a basis to get the various points apart from those which the measures provide.

The working scale equals one-third of breast plus 6″ for all sizes from 36 upwards and half breast for all sizes below 36.

Quarter-inch seams are provided throughout the draft.

Working scale = 18″.

THE DRAFT

Draw construction line 0–4.
1 from 0 = one-third scale plus 1½″ (7½″) ;
2 from 0 = waist length (15½″) ;
3 from 2 = 7″ ;
4 from 0 = full length of back (28″) ;
5 from 2 = 1″ ;
6 from 4 = ½″ ;
Draw centre back seam from 0 through 5 to 6.
7 is squared from 0 and = one-sixth scale minus ½″ (2½″) ;
8 from 7 = ¾″ ;
Shape back neck from 8 to 0.
9 from 0 = half the distance of 0 to 1 ;
10 from 0 = half the distance of 0 to 9 ;
11 from centre back seam = half width of back plus ½″ (7″).
Square 12 from 11 and go out ¼″ at 12.
Shape back shoulder seam to 8.
Square down to 13.
Now square across to 14 and make the distance from X to 14 = half breast plus 2″ (20″).
15 from 14 = half scale minus 1″ (8″) ;
16 from 15 = one-sixth scale (3″) ;
Square up from 16 to 17 and make this equal to half scale (9″).
Draw straight line from 17 to 12.
18 from 17 = the length of back shoulder seam.
19 from 18 = ½″.
Shape forepart shoulder seam from 17 to 19.
20 from 15 = 1½″.
Shape scye from 19 through 20, 32, and 11 to shoulder seam at 12, hollowing ½″ between 19 and 20.
Square down from 14 to 21 and then go out ¼″ at 22.
Draw centre front line from 14 through 22 to 23 and 24.
25 from 17 = 2½″ ;
26 from 25 = 3″ ;

Shape neck or gorge as shown and add button stand of 2″ at 27;
28 from 1 = 9″;
29 from 2 = 8¾″;
30 from 3 = 10″;
31 from 4 = 10¼″;
32 from 28 = ½″;
Shape back side seam from 32 through 28, 29, and 30 to 31.
33 from 29 = ¾″;
34 from 30 = 1½″;
35 from 31 = 2¼″;
Shape forepart side seam from 32 through 33 and 34 to 35.
Complete bottom of back from 6 to 31 and bottom forepart from 35 to front edge, dropping ½″ at 24.
Take out ½″ vee in gorge and locate back pitch at 11, and front pitch ¾″ above 15.

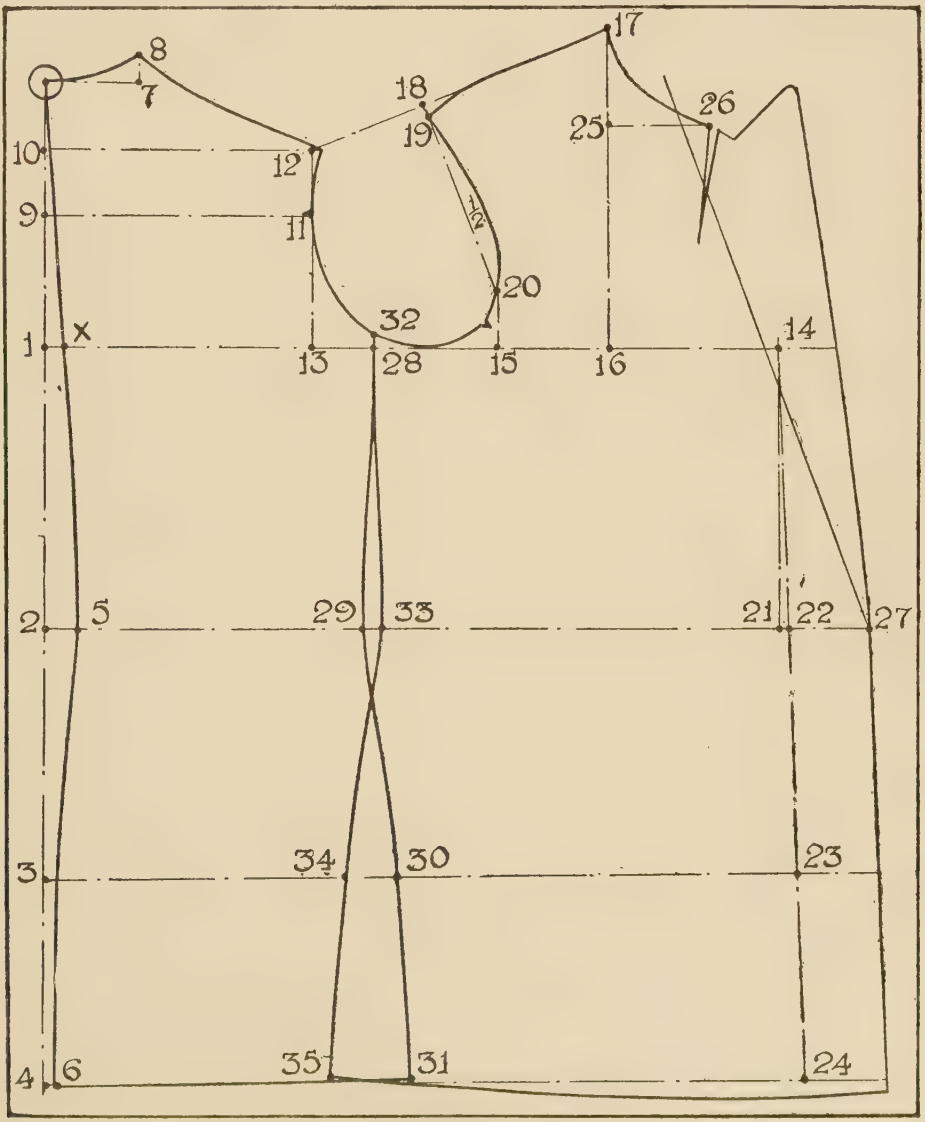

DIAGRAM 37.

SLEEVE CUTTING. Diagram 38

FEATURES :—*Plain top ; moderate width ; plain cuff.*
MEASURES :—$6\frac{1}{2}$″ *half width of back ;* $18\frac{1}{2}$″ *centre back to elbow ;* 29″ *full length of sleeve from centre back ;* 17″ *forearm seam.*

INSTRUCTIONS FOR DRAFTING

TO draft the sleeve-head it is necessary to take certain measurements of the armhole (as Section D), and these are as follows :—

The distance from 1 to 2 ($3\frac{1}{2}$″) ;
The combined distance of 2 to 3 and 4 to 5 (8″) ;
And the distance from 5 under the arm to 2 (7″).

SECTION A. THE PLAIN SLEEVE

Square lines 0–1–5.
1 from 2 = the combined distance of 2 to 3 and 4 to 5 of armhole (8″) ;
2 from 0 = the distance from 1 to 2 ($3\frac{1}{2}$″) ;
3 from 2 = half the forearm ($8\frac{1}{2}$″) ;
4 from 2 = length of forearm (17″) ;
5 from 4 = $1\frac{1}{2}$″ ;
6 is midway between 0 and 1 ;
7 from 6 = $1\frac{1}{2}$″ ;
8 from 0 = $1\frac{1}{2}$″ ;
Shape crown of sleeve from 2 through 8 and 7 to 1.
9 from 2 = the distance from 2 to 5 under arm of scye (7″) ;
Hollow under sleeve $1\frac{1}{4}$″ as shown.
10 from 3 = $1\frac{1}{2}$″ ;
11 from 10 = half width of elbow plus $\frac{1}{2}$″ (6″) ;
12 from 4 = half width of cuff plus $\frac{1}{2}$″ ($4\frac{3}{4}$″) ;
Shape hind-arm seam of top-sleeve from 1 through 11 to 12 ; forearm seam from 2 through 10 to 4 and cuff from 12 to 4.
The length of hind-arm seam may be measured from 1 to 11 for elbow and 1 to 12 for cuff.
If the half width of back has been included in the measurement, this must be deducted when measuring up the length of sleeve.

SECTION B. THE FALSE FOREARM

The drafting of this type of sleeve is the same as for Section A up to point 12.
For a false forearm add $\frac{3}{4}$″ at 13 and 14, then shape forearm of top-sleeve seam as shown by solid line from 13 to 14.
Now take off $\frac{3}{4}$″ at 15 and 16, and draw forearm seam of under-sleeve from 15 to 16.
The dot and dash line from 2 through 10 to 4 indicates the ordinary position of forearm as illustrated in Section A.

SECTION C. THE NARROW UNDER-SLEEVE

This class of sleeve is also drafted as the plain style (Section A) up to point 12.
Add $\frac{1}{2}$″ at 13 and 14 for top-sleeve forearm and deduct $\frac{1}{2}$″ at 15 and 16 for under-sleeve forearm.
Now add $\frac{1}{2}$″ at 17 and 18 for top-sleeve hind-arm seam and deduct $\frac{1}{2}$″ at 19 and 20 for hind-arm seam of under-sleeve.
Point 2 indicates the front pitch of sleeve, whilst point 1 indicates the back pitch ; in this way it will be seen that the seams come well under the arm at both back and front.

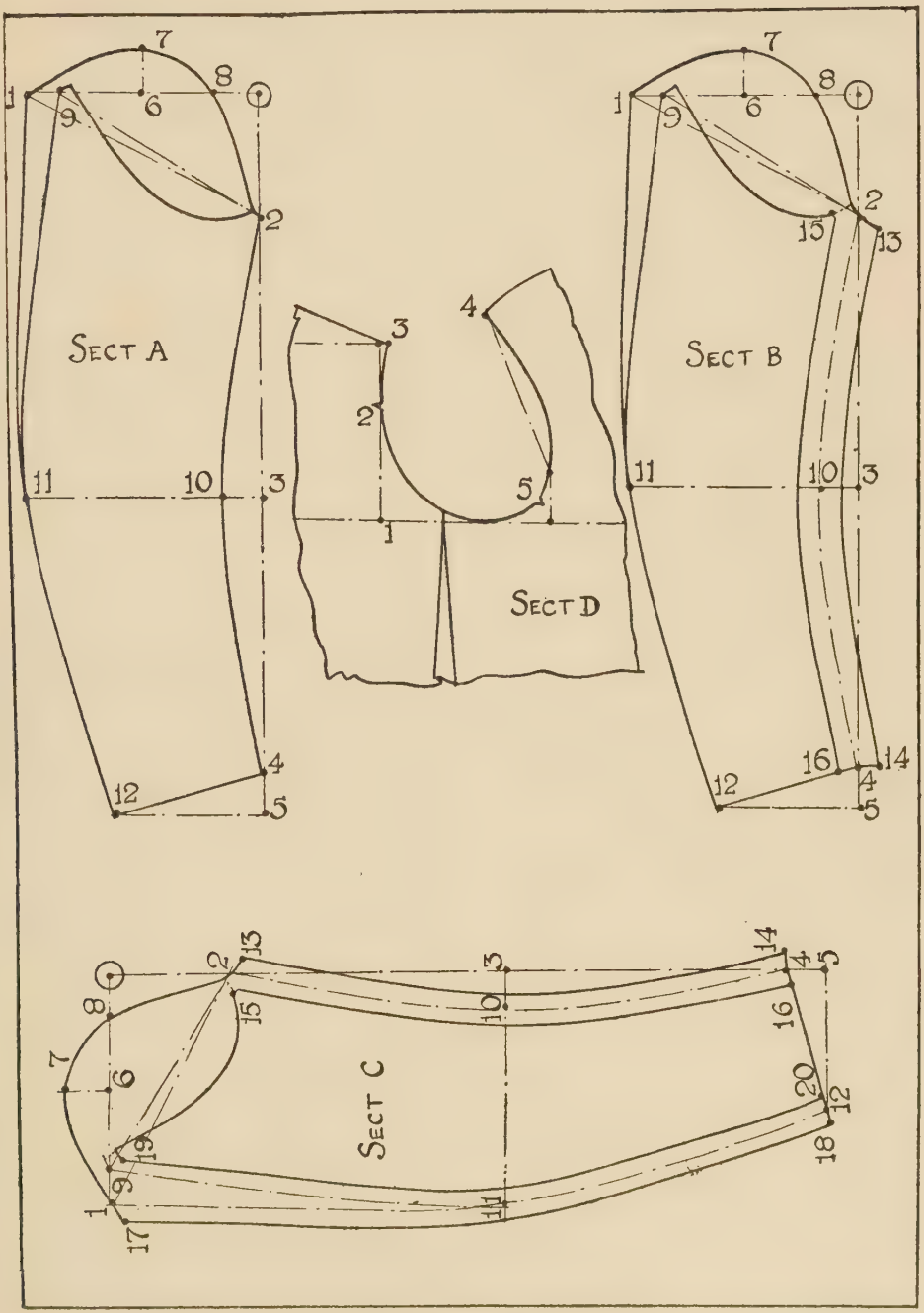

DIAGRAM 38.

COAT CUTTING. Diagram 39

FEATURES :—*D.B. semi-fitting jacket ; low-rolling lapels ; button two ; hip pockets.*

MEASURES :—*36″ breast ; 26″ waist ; 39″ hips ; 7½″ depth of scye ; 15½″ natural waist length ; 28″ full length of back ; 6½″ half width of back ; 8″ across chest ; 12½″ front shoulder ; 16″ over shoulder.*

INSTRUCTIONS FOR DRAFTING

THIS pattern is drafted by a " Direct Measure " System which requires a few extra measures, these being :—Depth of scye ; front shoulder ; over-shoulder, and the across chest.

The working scale is obtained in the same way as for the other system.

Quarter-inch seams are provided throughout the draft.

THE DRAFT. (SCALE 18)

Draw construction line 0–4.
1 from 0 = depth of scye (7½″) ;
2 from 0 = waist length (15½″) ;
3 from 2 = 7″ ;
4 from 0 = back length (28″) ;
5 from 2 = 1″ ;
6 from 4 = ½″ ;
Shape centre back seam from 0 through 5 to 6.
Square across from the various points as shown.
7 from 0 = one-sixth scale minus ½″ (2½″) ;
8 from 7 = ¾″ ;
Shape back neck from 8 to 0.
9 is midway between 0 and 1.
10 from 1 = one-third of over-shoulder measure plus ½″ (5¾″ approximately).
11 from centre back seam = half width of back plus ½″ (7″) ;
Square up to 12 and down to 13.
Go out ¼″ at 12 and shape back shoulder seam as shown.
14 from X = half chest plus 2″ (20″) ;
15 from 14 = the across chest quantity (8″) ;
16 from 15 = one-sixth scale (3″).
Square 17 from 16, the height of 17 being obtained by sweeping from 15, the quantity being equal to the front shoulder measure less the back neck (10″).
Sweep 18 from 15 making the distance equal to the over-shoulder measure minus the distance between X and A (8″).
19 from 18 = ½″ ;
20 from 15 = 1½″ ;
Shape scye from 19 through 20 and 34 to shoulder at back.
21 from 17 = one-sixth scale (3″) ;
22 from 21 = one-sixth scale plus ½″ (3½″) ;
Shape gorge as shown, taking out a vee of ½″.
23 is squared down from 14, and 24 is ¼″ from 23.
Draw centre front line from 21 through 14 and 24 to 25.
26 from 24 = 3½″ ;
27 from 25 = 3½″ ;
Draw front edge and shape lapel as shown.
The shape and position of side-body are purely a matter of taste, but the following quantities may be taken as a guide in this particular case.
28 from 5 = 5¼″ ;
29 from centre back seam = 6″ ;
30 from 6 = 6¼″ ;
31 from 28 = ¾″ ;
32 from 29 = ¾″ ;
33 from 30 = 1″.

Draw side seam of back from scye through 13, 28, and 29 to 30.

The back seam of side-body is drawn from scye through 13, 31, and 32 to 33.

34 from 15 = $1\frac{3}{4}$″;

35 and 36 are squared down for 34.

Suppress $\frac{3}{4}$″ at 35; overlap $\frac{3}{4}$″ at 36, and overlap $1\frac{1}{2}$″ at 37 and 38.

Draw under-arm seam of side-body from 34 to 38, and under-arm seam of forepart from 34 to 37.

Complete bottom of back from 6 to 30; bottom of side-body from 33 to 38, and bottom of forepart from 37 to front edge, adding $\frac{1}{2}$″ of round as shown.

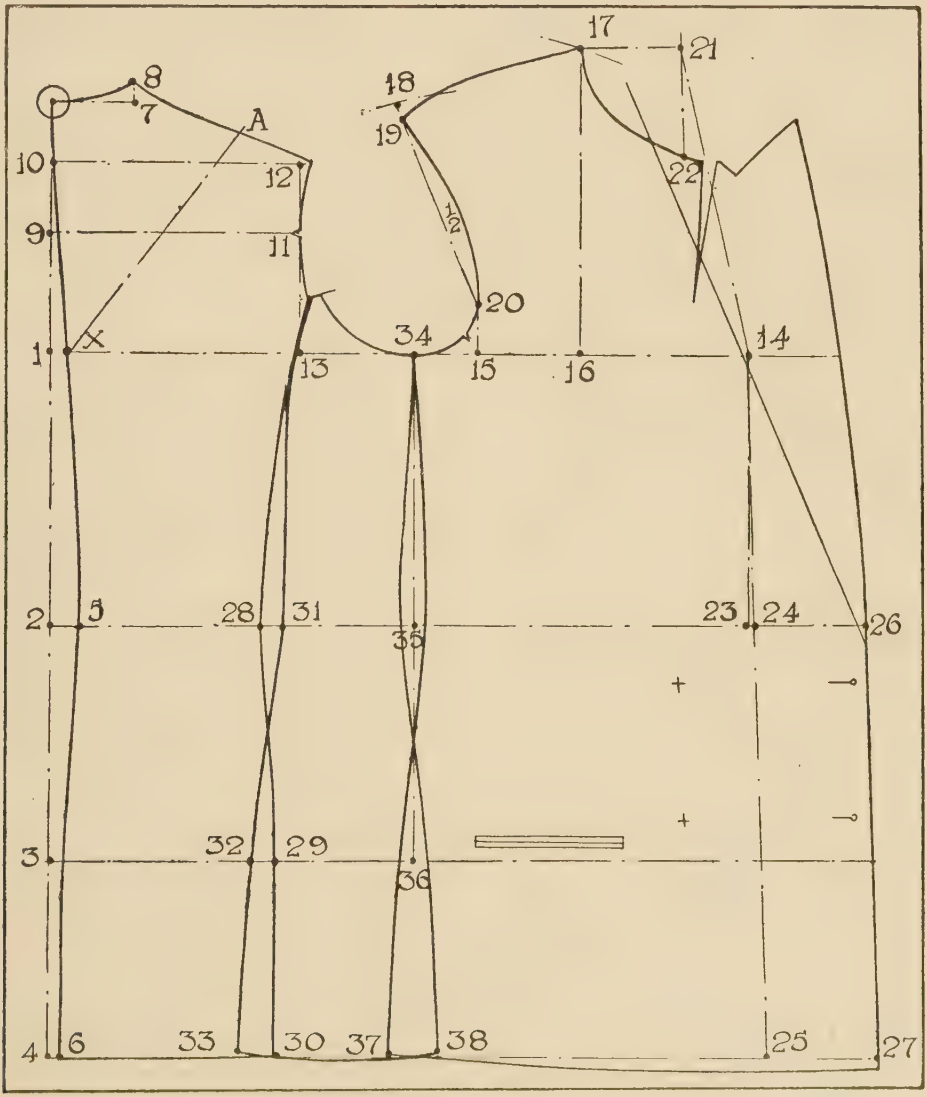

DIAGRAM 39.

COAT CUTTING. Diagram 40

FEATURES :—*S.B. panel jacket ; S.B. step ; welt pockets on hips.*

MEASURES :—*36″ breast ; 26″ waist ; 39″ hips ; 7½″ depth of scye ; 15½″ natural waist length ; 28″ full length of back ; 6½″ half width of back ; 8″ across chest ; 12½″ front shoulder ; 16″ over shoulder.*

INSTRUCTIONS FOR DRAFTING

THIS pattern is drafted by a " Direct Measure " System which requires the depth of scye ; front shoulder ; over-shoulder and across-chest measures in addition to the usual measures.

The working scale is obtained in the usual way—i.e. one-third of breast plus 6″ for 36 breast and all sizes above, and half breast for all sizes below 36.

Quarter-inch seams are provided throughout the draft.

THE DRAFT. (SCALE 18)

Draw construction line 0–4.
1 from 0 = depth of scye (7½″) ;
2 from 0 = natural waist length (15½″)
3 from 2 = 7″ ;
4 from 0 = full length of back (28″) ;
Square across from these points.
5 from 2 = ½″ ;
6 is drawn straight through from 0 and 5.
7 from 0 = one-sixth scale minus ½″ (2½″) ;
8 from 7 = ¾″.
Shape back neck from 8 to 0.
9 is midway between 0 and 1.
10 from 1 = one-third over-shoulder measure plus ½″ (5¾″ approximately);
11 from centre back = half width of back plus 1″.
Square up to 12 and down to 13.
Go out ¼″ at 12 and draw back shoulder seam.
14 from X = half chest plus 3″ (21″) ;
15 from 14 = the across-chest quantity plus ½″ (8½″).
16 from 15 = one-sixth scale (3″) ;
Square up to 17.
17 from 15 = front shoulder measure less the back neck quantity (10″) ;
Sweep 18 from 15, making the distance equal to the over-shoulder measure minus the quantity between X and A (8″).
18 from 17 = the length of back shoulder seam.
19 from 18 = ½″ ;
20 from 15 = 1½″ ;
Shape scye from 19 through 20, 36, and 11 to shoulder end of back, hollowing ½″ between 19 and 20.
21 from 17 = one-sixth scale (3″) ;
22 from 21 = one-sixth scale (3″) ;
Shape neck or gorge as shown, taking out a vee of ½″ at 22.
23 is squared down from 14 ;
24 from 23 = ¾″ ;
25 is drawn straight through from 14 and 24 ;
26 from 24 = 2″ ;
27 from 25 = 2″ ;
Draw front edge as shown, shaping lapel to taste.
The position of panel seams is a matter of taste, but the following quantities will give a guide and should be used as a basis :—
28 from X = 3¾″ ;
29 from 5 = 3¼″ ;
30 from centre back = 3½″ ;
31 from 6 = 3¾″ ;
Draw back panel seam from centre of shoulder seam through 28, 29, and 30 to 31.
32 from 29 = ½″ ;
33 from 30 = ¾″ ;
34 from 31 = 1½″ ;
Draw side-body panel seam from shoulder through 28, 32, and 33 to 34.
35 from 13 = 1¾″ ;
Square down to 37 and 38 ;
Suppress 1″ at 37 ; overlap 1″ at 38, and overlap 1½″ at 39 and 40.

Draw side-body under-arm seam from 36 through 35 to 39 and side-front under-arm seam from the same starting-point at scye to 40.

41 from 16 = $\frac{3}{4}$″;
42 from 24 = 4″;
43 from front edge = 6″;
44 from 25 = 4″;
45 from 42 = $1\frac{1}{4}$″;
46 from 43 = $1\frac{3}{4}$″;
47 from 44 = 2″;

Draw side-front panel seam from centre of shoulder seam through 41, 45, and 46 to 47, and forepart panel seam from the same starting-point at shoulder through 41, 42, and 43 to 44, hollowing $\frac{1}{4}$″ between shoulder seam and 41.

Complete bottom of back from 6 to 31; bottom of side-body from 34 to 39; and bottom of forepart from 40 to 27, adding $\frac{1}{2}$″ of round at 44 and 47.

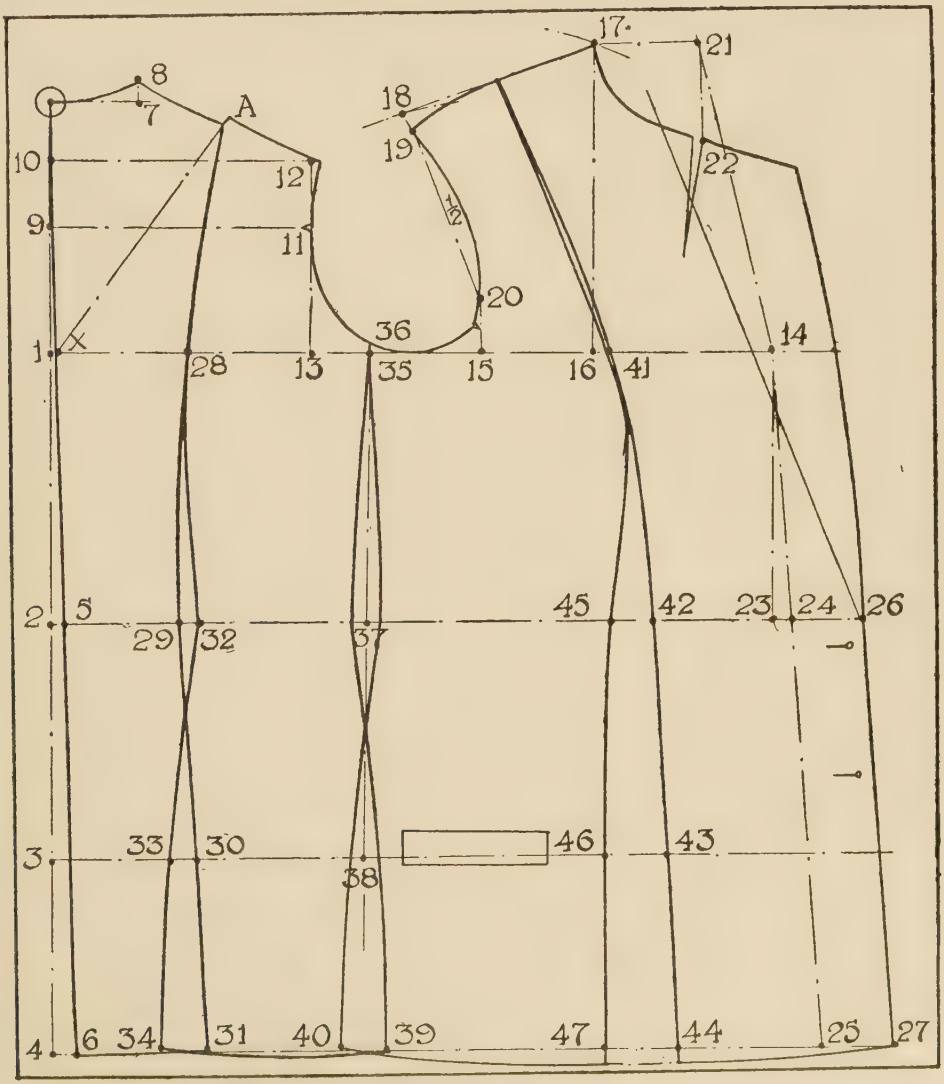

DIAGRAM 40.

COAT CUTTING. Diagram 41

FEATURES :—*Link front jacket ; pointed lapels ; shaped waist with side dart ; breast cut from shoulder to bust.*

MEASURES :—36″ *breast ;* 26″ *waist ;* 39″ *hips ;* 6½″ *half width of back ;* 15½″ *natural waist length ;* 27″ *full length of back.*

INSTRUCTIONS FOR DRAFTING

THIS jacket is drafted by the " Breast Measure " System, the shoulders being obtained by certain divisions of the breast scale.

The scale equals one-third breast plus 6″ for 36 and over, and half breast under 36.

Quarter-inch seams are allowed throughout the draft.

THE DRAFT. (SCALE 18)

Draw construction line 0–4.
1 from 0 = one-third scale plus 1½″ (7½″) ;
2 from 0 = natural waist length ;
3 from 2 = 7″ ;
4 from 0 = length of back (27″) ;
Square across from these points.
5 from 2 = 1″;
6 from 4 = ½″ ;
Draw centre back seam from 0 through 5 to 6 ;
7 from 0 = one-sixth scale minus ½″ (2½″) ;
8 from 7 = ¾″ ;
Shape back neck from 8 to 0.
9 is fixed midway between 0 and 1, and 10 midway between 0 and 9.
Square across from these points.
11 from centre back seam = half width of back plus ½″ (7″) ;
Square up to 12 and down to 13.
Go out ¼″ at 12 and shape back shoulder seam.
14 from X = half chest plus 2″ (20″) ;
15 from 14 = half scale less 1 (8″) ;
16 from 15 = one-sixth scale.
Square up from 16 to 17 and make this quantity equal to half scale (9″).
Draw straight line from 17 to 12.
18 from 17 = the length of back shoulder seam.
19 from 18 = ½″.
20 from 15 = 1½″.
Shape scye from 19 through 20 and 39 to shoulder end of back, hollowing ½″ between 19 and 20.
21 from 17 = 2½″ and is swept from 27.
22 from 17 = ½″ ;
23 from 22 = 2″ ;
24 from 16 = 1″ ;
Shape shoulder dart from 22 and 23 to 24.
25 from 21 = one-sixth scale minus ½″ (2½″) ;
26 from 25 = one-sixth scale (3″) ;
Shape neck or gorge as shown.
27 is squared from 14.
28 from 27 = ½″ ;
29 and 30 are drawn straight through from 14.
31 from 28 = 1½″ ;
32 from 13 = 1½″ ;
33 from 13 = ½″ ;
34 from 5 = 6″ ;
35 from 6 = 7¾″ ;
36 from 32 = ¾″ ;
Shape back side seam from 36 through 33 and 34 to 35, adding ¼″ of round on hip line.
37 from 34 = ¾″ ;
38 from 35 = 2″ ;
Shape side seam of forepart from scye through 33 and 37 to 38, adding ¼″ of round on hip line.
39 from 15 = 2″ ;
40 from 37 = 3½″ ;

41 from 40 = ¾″;
Mark dart from 39 through 40 and 41 to pocket, this being about 4½″ below waist-line.

Complete bottom of back from 6 to 35, and bottom of fore-part together with front edge as shown, adding ½″ of round at 30.

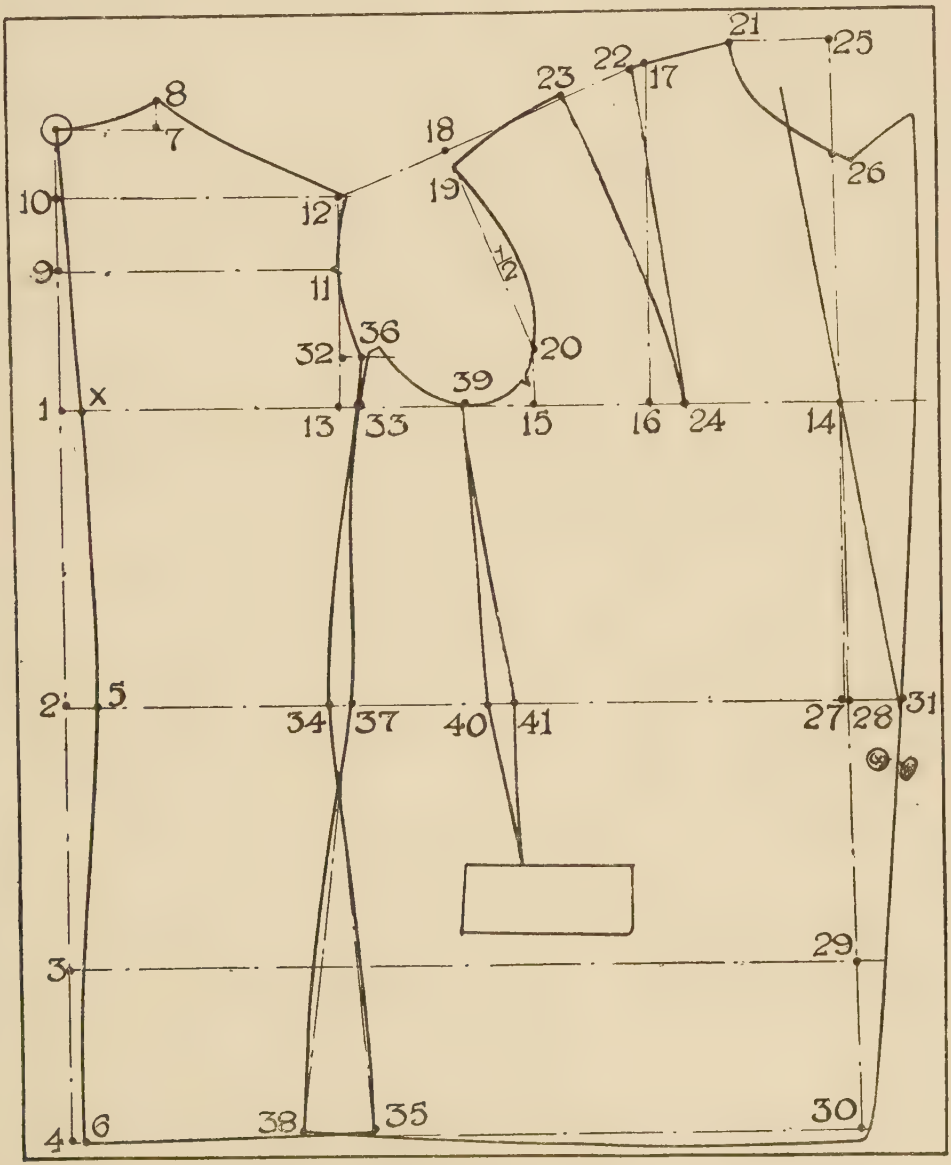

DIAGRAM 41.

COAT CUTTING. Diagram 42

FEATURES :—*D.B. overgarment ; buttoning 3 ; shaped at waist ; seam at back.*

MEASURES :—*36″ breast ; 26″ waist ; 39″ hips ; 6¾″ half width of back ; 15½″ natural waist length ; 43″ full length of back.*

INSTRUCTIONS FOR DRAFTING

THIS pattern is drafted by the " Breast Measure " System, and is cut a little easier-fitting than an ordinary jacket, so that it may be worn over a woollen coat if desired. Quarter-inch seams are allowed throughout the draft.

THE DRAFT. (SCALE 18)

Draw construction line 0–4.
1 from 0 = one-third scale plus 1½″ (7½″) ;
2 from 0 = natural waist length (15½″);
3 from 2 = 7″ ;
4 from 0 = full length of back (43″) ;
Square across from these points.
5 from 2 = ¾″ ;
6 from 4 = ½″ ;
Draw centre back seam from 0 through 5 to 6.
7 from 0 = one-sixth of scale minus ½″ (2½″) ;
8 from 7 = ¾″ ;
Shape back neck from 8 to 0.
9 is located midway between 0 and 1.
10 is located midway between 0 and 9 ;
Square across from 9 and 10.
11 from 9 = half width of back plus ½″ (7¼″) ;
Square up to 12 and down to 13.
Go out ¼″ at 12 and shape back shoulder seam.
14 from X = half-breast measure plus 2½″ (20½″).
15 from 14 = half scale less ¾″ (8¼″) ;
16 from 15 = one-sixth scale (3″) ;
17 from 16 = half scale (9″) ;
Draw straight line from 17 to 12.
18 from 17 = length of back shoulder seam.
19 from 18 = ½″ ;
20 from 15 = 1½″ ;
Shape scye or armhole from 19 through 20 and 31 to end of back shoulder seam, deepening it ½″ between 15 and 31.
Locate back pitch at 11 and front pitch ¾″ above the bottom of scye.
21 from 17 = one-sixth scale (3″) ;
22 from 21 = one-sixth scale plus ½″ (3½″) ;
23 is squared down from 14,
24 from 23 = ¼″ ;
25 and 26 are drawn in a straight line from 14 and 24.
27 from 24 = 3½″ ;
28 from 25 = 3½″ ;
29 from 26 = 3½″ ;
Draw front edge and shape gorge as shown, taking out a vee of ½″ at 22.
30 from 29 = ½″ for bottom of forepart ;
31 from 13 = 1½″ ;
32 from 5 = 8″ ;
33 from 3 = 9¾″ ;
34 from 6 = 10½″ ;
Draw side seam of back from 31 through 32 and 33 to 34, and bottom of back from 6 to 34.
35 from 32 = ¾″ ;
36 from 33 = 1¼″ ;
37 from 34 = 2½″ ;
Draw forepart side seam from 31 through 35 and 36 to 37, and bottom of forepart from 37 to 30.
A cut or dart may be made from the armhole to pocket if desired, and the position of this is indicated by a straight line.

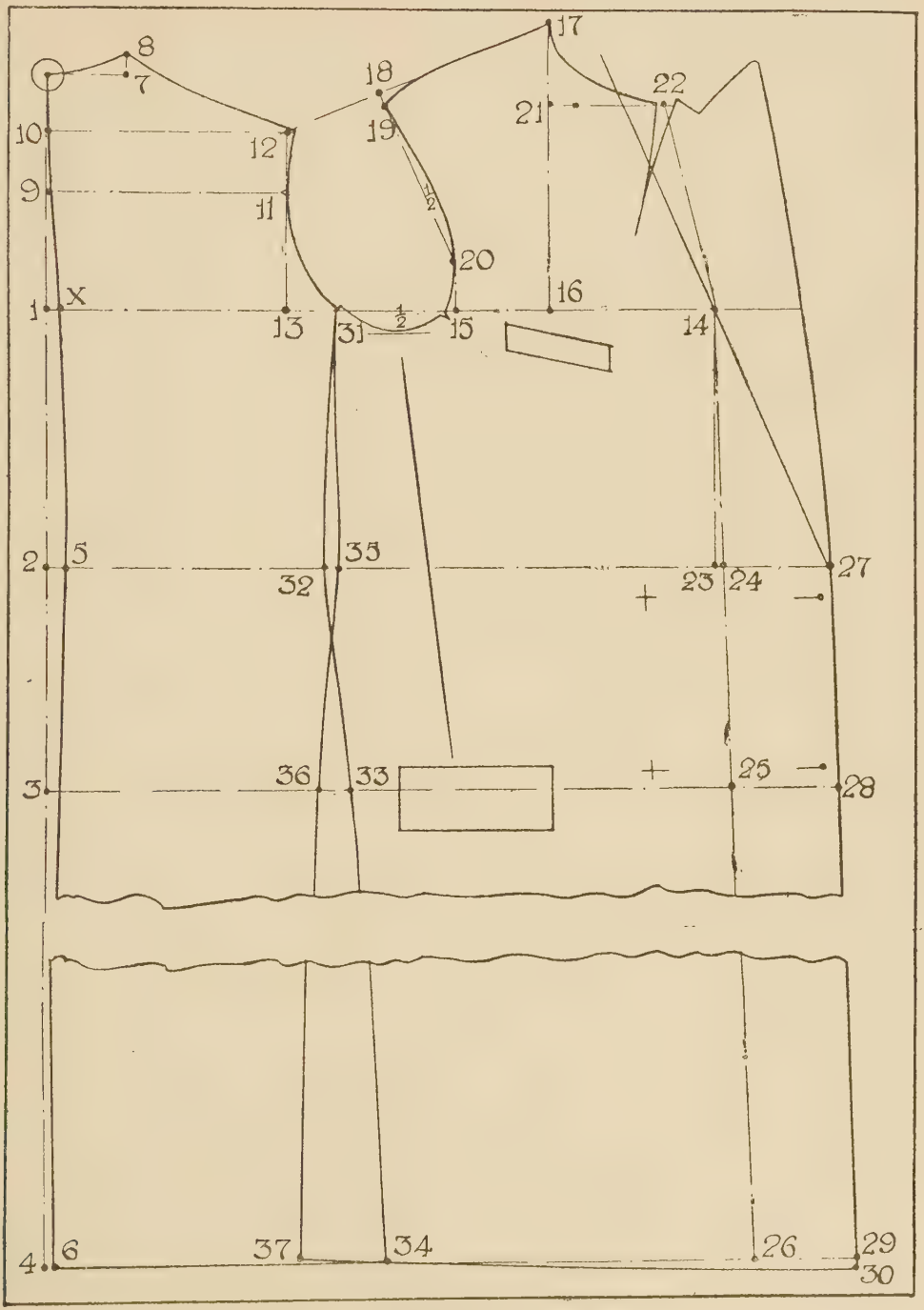
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DIAGRAM 42.

COAT-FROCK. Diagram 43

FEATURES :—*Plain back and front; round neck; belt round waist.*

MEASURES :—36″ *breast;* 26″ *waist;* 39″ *hips;* 6½″ *half width of back;* 15½″ *natural waist length;* 43″ *full length of back.*

INSTRUCTIONS FOR DRAFTING

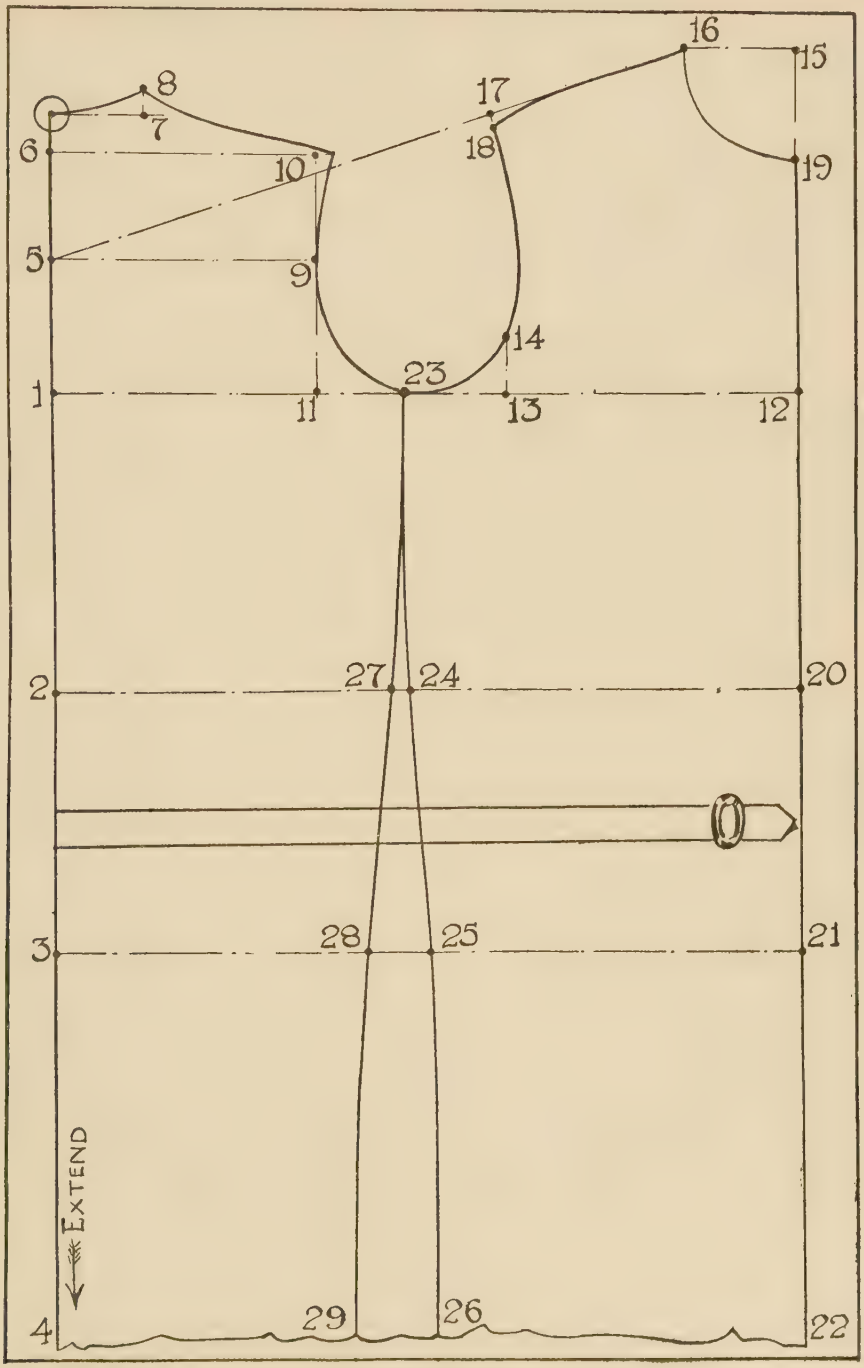
THE drafting of this style of coat-frock is not quite the same as for coats or jackets, although the "Breast Measure" System is used.

It is of the utmost importance that the neck point should be kept as near the centre front as possible, and for this reason this point is fixed at a certain quantity from the front edge.

Quarter-inch seams are allowed throughout the draft.

THE DRAFT. (SCALE 18)

Draw centre back construction line 0–4.
1 from 0 = one-third scale plus 1½″ (7½″);
2 from 0 = natural waist length (15½″);
3 from 2 = 7″;
4 from 0 = full length of back (43″).
5 is midway between 1 and 0.
6 from 0 = 1″;
Square across from these points.
7 from 0 = one-sixth scale less ½″ (2½″);
8 from 7 = ¾″;
Shape back neck from 8 to 0.
9 from 5 = half width of back plus ½″ (7″);
Square up to 10 and down to 11.
Go out ½″ from 10 and shape back shoulder seam from this point to 8.
12 from 1 = half breast plus 2″ (20″);
13 from 12 = half scale less 1″ (8″);
Square up 1½″ from 13 to 14.
15 is squared up from 12 and = half scale plus ¼″ (9¼″).
16 from 15 = one-sixth scale.
Draw straight line from 16 to 5.
17 from 16 = length of back shoulder seam.
18 from 17 = ½″;
Draw forepart shoulder seam from 16 to 18, and scye from 18 through 14 and 23 to end of back shoulder seam.
19 from 15 = one-sixth scale.
Draw centre front from 19 through 20 and 21 to 22, this being squared from 12.
23 from 11 = 2½″, and fixes top of side seam.
24 from 2 = 9½″;
25 from 3 = 10″;
26 from 4 = 10¼″;
Shape back side seam from 23 through 24 and 25 to 26.
27 from 24 = ¾″;
28 from 25 = 2″;
29 from 26 = 2½″;
Shape forepart side seam from 23 through 27 and 28 to 29.
Complete bottom of back from 4 to 26 and bottom of forepart from 29 to 22.
The position of belt is midway between waist and hip lines.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28
25
21
EXTEND
4
29
26
22

DIAGRAM 43.

COAT-FROCK. Diagram 44

FEATURES :—*Magyar shoulders ; short sleeves ; square neck ; gathers on hips.*

MEASURES :—36″ *breast ;* 26″ *waist ;* 39″ *hips ;* 17½″ *length of sleeve from centre back ;* 15½″ *natural waist length ;* 43″ *full length of back.*

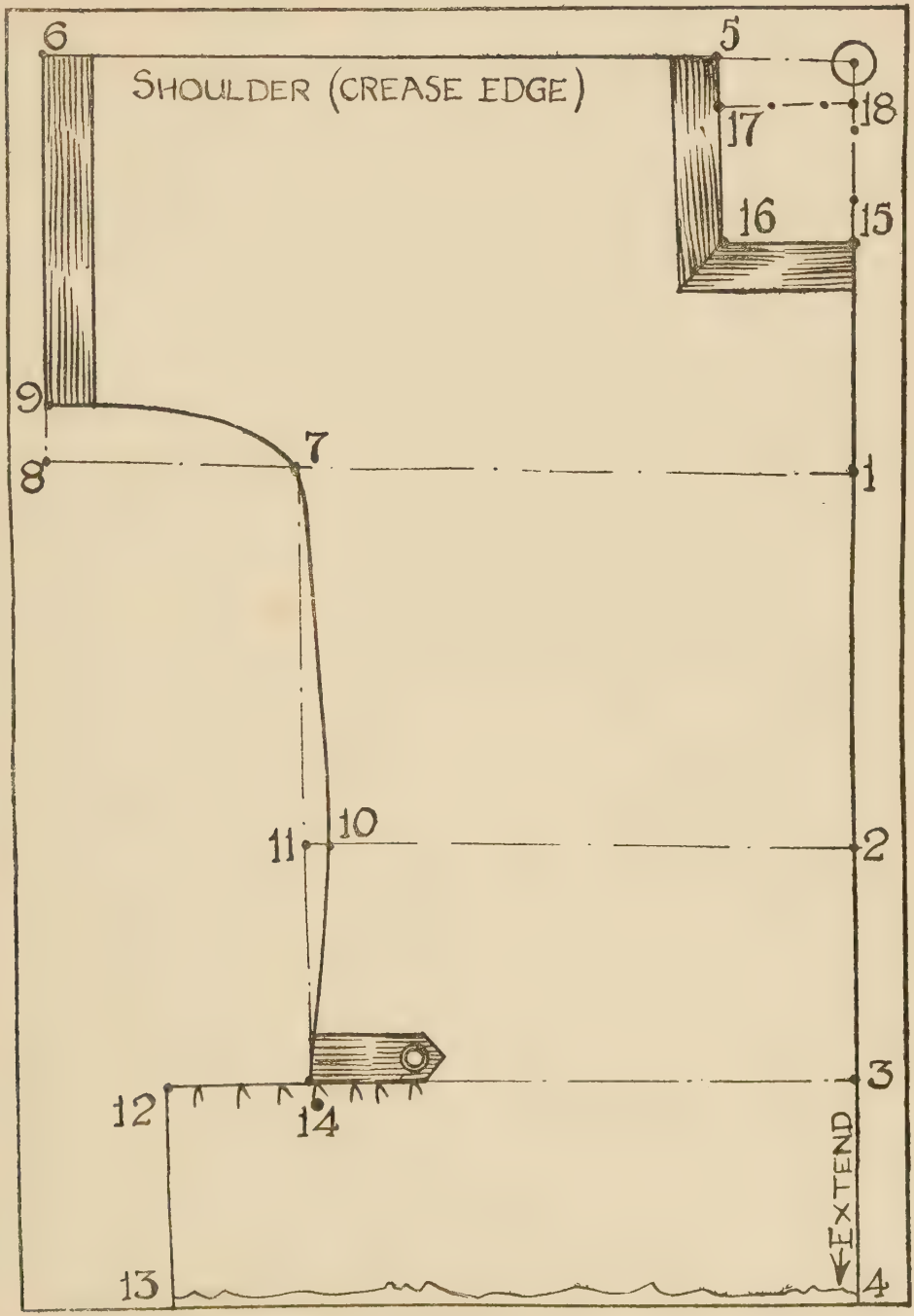
INSTRUCTIONS FOR DRAFTING

THIS style of frock is cut on quite different lines ; the back and front are both marked out together, with a slight alteration at neck. When cutting out the pattern it will be necessary to arrange a fold or crease edge at shoulder, so that when opened out it may be laid direct on the material in readiness for marking round, thus providing the complete garment in one operation.

Quarter-inch seams are allowed throughout the draft.

THE DRAFT. BACK AND FOREPART. (SCALE 18)

Draw centre back and front construction line 0–4.
1 from 0 = one-third scale plus 3″ (9″) ;
2 from 0 = natural waist length plus 1″ (16½″) ;
3 from 2 = 5½″ ;
4 from 0 = back length plus 1″ (44″).
Square across from these points.
5 from 0 = one-sixth scale (3″) ;
6 from 0 = sleeve length (17½″) ;
7 from 1 = one-third scale (12″) ;
8 is squared from 6.
9 from 8 = 1½″ ;
Shape under-arm seam of sleeve from 7 to 9 and complete cuff from 6 to 9.
Square down from 7 to 11 and 14.
10 from 11 = ¾″ ;
12 from 14 = 3″. This is added for fullness at hips.
13 is squared down from 12.
The under-arm seam of body is drawn from 7 through 10 to 14.
15 from 0 = one-sixth scale plus 1″ (4″) ;
16 from 15 = one-sixth scale (3″) ;
Shape neck of front portion from 15 through 16 to 5.
17 from 5 = 1″ ;
18 from 0 = 1″ ;
The back neck section is drawn from 18 through 17 to 5.
The dot and dash lines at 17, 18, and 15 indicate the outline of back ; the remaining portion is cut exactly the same as front. The fullness at side is drawn in for a distance of about 2½″ to 3″ on both back and front ; therefore it will be necessary to cut across from 14 as indicated by tab, which may be used to cover the seam or for ornamental purposes.


6
5
SHOULDER (CREASE EDGE)
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18
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15
9
7
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1
11
10
2
3
12
14
EXTEND
13
4

DIAGRAM 44.

COAT CUTTING. Diagram 45

FEATURES :—*Semi-fitting riding-coat ; single-breasted ; pointed lapels ; seam back ; panel front ; full skirt.*

MEASURES :—*36″ breast ; 26″ waist ; 39″ hips ; 7½″ depth of scye ; 15½″ natural waist length ; 36″ full length of back ; 6½″ half width of back ; 8″ across chest ; 12½″ front shoulder ; 16″ over-shoulder.*

INSTRUCTIONS FOR DRAFTING

THIS coat is drafted by the "Direct Measure" System, which requires a few extra measures in addition to those usually taken.

The depth of scye is the first : this is taken from nape of neck to level of scye at centre back ; the front shoulder measure is taken from nape of neck to level of scye at front ; the over-shoulder is taken from depth of scye at centre back to level of scye at front ; and the across-chest measure is the average of two measures taken across the front—one over the prominence of bust, and the other above the prominence.

Quarter-inch seams are allowed throughout the draft.

THE DRAFT. (SCALE 18)

Draw construction line 0–4.
1 from 0 = depth of scye (7½″) ;
2 from 0 = natural waist length (15½″);
3 from 2 = 7″ ;
4 from 0 = full length of back (36″) ;
Square across from these points.
5 from 2 = 1″ ;
Draw centre back seam from 0 through 5 to 4.
6 from 0 = one-sixth scale minus ½″ (2½) ;
7 from 6 = ¾″ ;
Shape back neck from 7 to 0.
8 is located midway between 0 and 1.
9 from 1 = one-third over-shoulder measure plus ½″ (5¾″ approximately).
Square across from 8 and 9.
10 from centre back seam = half width of back plus ½″ (7″).
Square up to 11 and down to 12.
Go out ¼″ at 11 and draw back shoulder seam from this point to 7.
13 from X = half breast plus 2½″ (20½″).
14 from 13 = the across-chest quantity, plus ½″ for two seams (8½″) ;
15 from 14 = one-sixth of scale (3″) ;
16 is squared up from 15, and the height is obtained by making a sweep from 14 ; the length of this sweep being equal to front shoulder measure minus back neck quantity (10″).
17 is obtained by making another sweep from 14 ; the length in this case being equal to the over-shoulder measure minus the distance between X and A.
18 from 17 = ½″.
Shape forepart shoulder seam from 16 to 18 and make the length of this ½″ longer than back shoulder seam.
19 from 14 = 1½″.
Shape scye as shown from 18 through 19 and 36 to end of back shoulder seam, hollowing ½″ between 18 and 19.
20 from 16 = one-sixth of scale minus ½″ (2½″).
21 from 20 is the same as 16 to 20.
Shape gorge as shown, taking out ½″ vee at 21.
22 is squared from 13.
23 from 22 = ¾″ ;

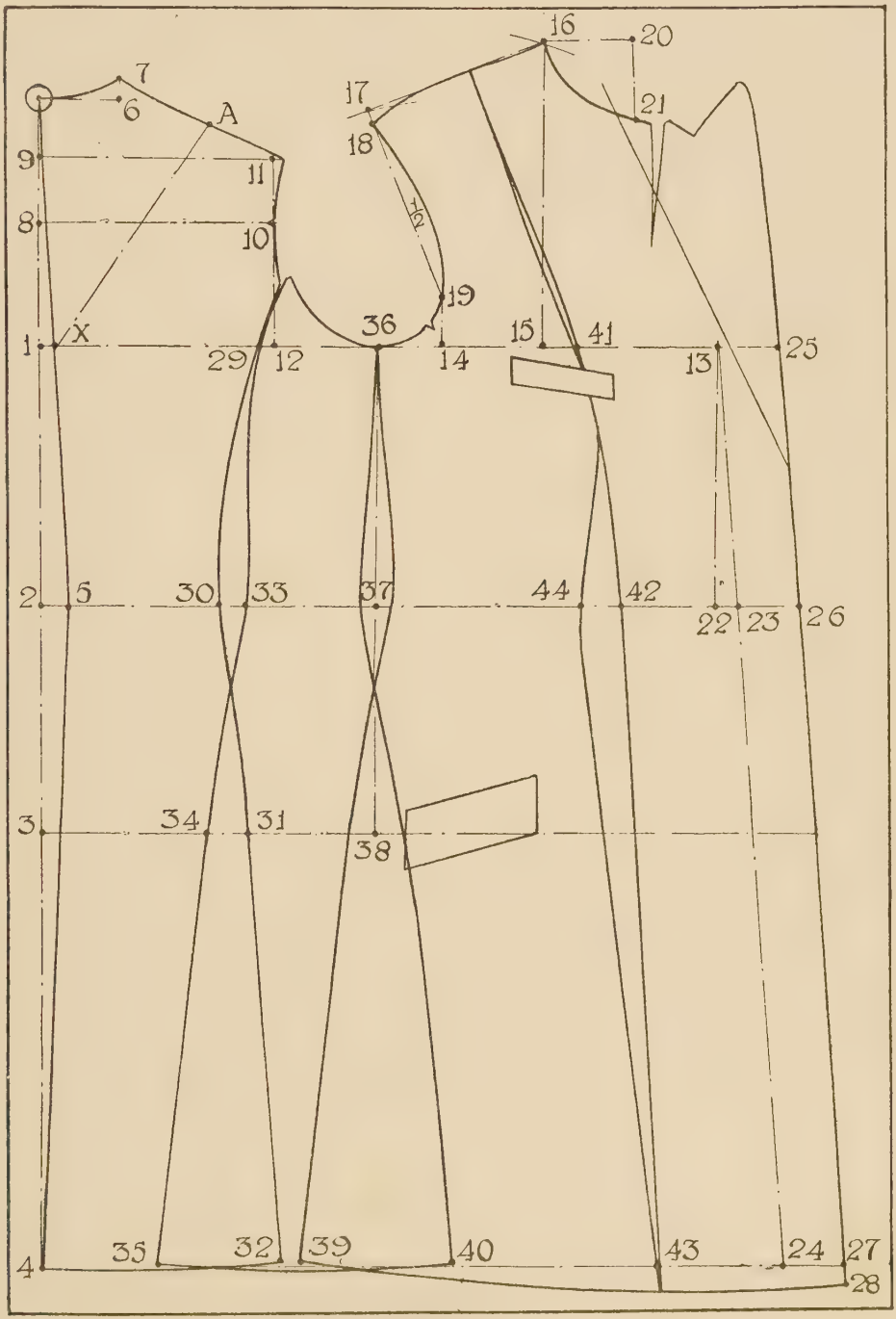
16
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DIAGRAM 45.

24 is drawn straight through from 13 and 23.
25 from 13 = 2″;
26 from 23 = 2″;
27 from 24 = 2″;
28 from 27 = ¾″.
Draw front edge from point of lapel through 25, 26, and 27 to 28.
The position of seams is a matter of taste, and the following quantities should be used as a guide for normal sizes:—
29 from 12 = ½″;
30 from 5 = 4¾″;
31 from 3 = 6½″;
32 from 4 = 7½″;
Draw back side seam from scye through 29, 30, and 31 to 32.
33 from 30 = ¾″;
34 from 31 = 1½″;
35 from 32 = 4″;
Shape back seam of side-body from scye through 29, 33, and 34 to 35.
36 from 14 = 2″.
37 and 38 are located by squaring down from 36.
Draw side seams of side-body and side-front from 36 to 39 and 40, suppressing 1″ at 37 and overlapping 1½″ at 38.
41 from 15 = 1¼″;
42 from 26 = 5½″;
43 from 27 = 5¾″;
44 from 42 = 1½″;
Draw front panel seam from centre of shoulder seam through 41, 42, and 44 to 43, suppressing ¼″ between the shoulder and 41.
Complete bottom of back from 4 to 32; bottom of side-body from 35 to 40, and bottom of forepart from 39 to 28.

COAT CUTTING WITH NO SEAMS ALLOWED. Diagram 46

FEATURES :—*Semi-fitting ; double-breasted ; fancy panel seams ; low rolling lapels.*

MEASURES :—*36″ breast ; 26″ waist ; 39″ hips ; 15½″ natural waist length ; 28″ full length of back ; 6½″ half width of back ; 18″ centre back to elbow ; 28″ centre back to cuff ; 16½″ forearm seam. Scale 18″.*

INSTRUCTIONS FOR DRAFTING

THIS coat is drafted by the "Breast Measure" System, but it is cut nett—that is, seams are *not* allowed; therefore it is necessary to make certain alterations which will give the desired effect. This method of cutting is adopted by many cutters, especially those who have to produce garments with fancy seams, as it is much easier to plan the various styles when the seams are not allowed.

The diagram reproduced herewith gives a good example of a fancy panel which extends from the centre of shoulder seam down to a point about 4″ below the waist line; then it is carried across to the hips slanting in a downward direction. Now, if this were drafted in the usual way as described for the other diagrams, it would be necessary to cut the side-body at least ½″ wider at 45 and ½″ longer, these amounts being taken up by two seams—one off the back and the other off the side-body. With the "nett" method, it is only a matter of placing the panel where it is required and adding the seams when cutting the material.

In some cases ⅜″ seams are required; and here again this method would be very useful, as the amount required could easily be left on when cutting the material.

The style chosen for this draft is only one of many. Sometimes the seams are curved over the hips; in other designs the seams are finished with points or tabs in endless variety, and in all these cases this method of drafting may be used with success.

The scale is found in the usual way.

DIAGRAM 46. SECTION A

Draw construction line 0–4.
1 from 0 = one-third scale plus 1½″ (7½″);
2 from 0 = natural waist length (15½″);
3 from 2 = 7″;
4 from 0 = full length of back (28″);
Square across from these points.
5 from 2 = ½″;
Draw centre back from 0 through 5 to 6;
7 from 0 = one-sixth scale minus ½″ (2½″);
8 from 7 = ¾″;
Shape back neck from 8 to 0;

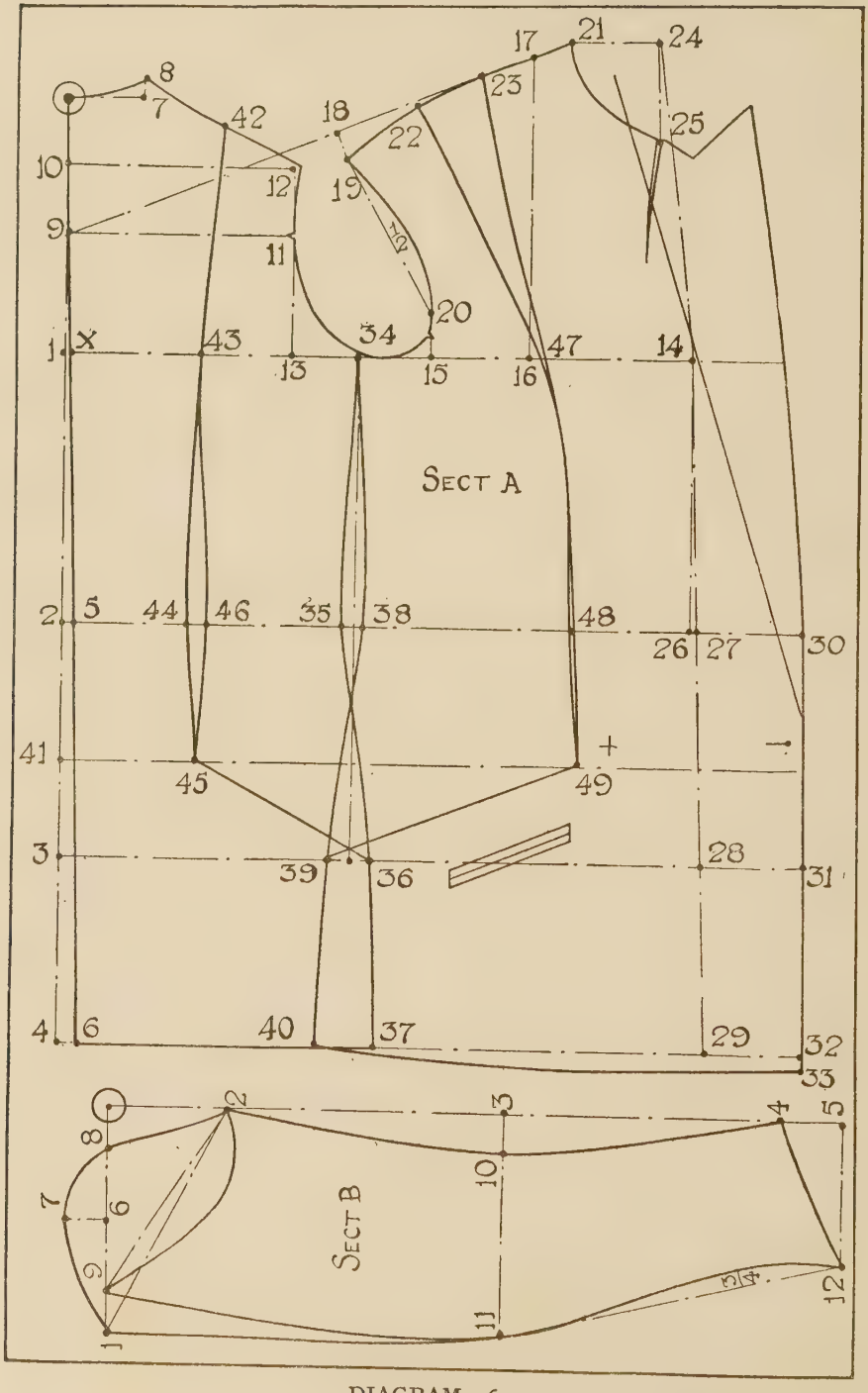


DIAGRAM 46.

9 is located midway between 0 and 1;
10 is located midway between 9 and 0;
Square across from 9 and 10;
11 from centre back = half width of back ($6\frac{1}{2}''$);
Square up to 12 and down to 13;
Go out $\frac{1}{4}''$ at 12 and shape back shoulder seam to 8 as shown.
14 from X = half breast plus $\frac{1}{2}''$ ($18\frac{1}{2}''$);
(This should be increased $\frac{1}{2}''$ for over-garments.)
15 from 14 = half scale minus 1" (8");
16 from 15 = one-sixth scale (3");
17 is squared from 16 and equals half scale (9");
Draw straight line from 17 to 9.
18 from 17 = length of back shoulder seam plus $\frac{3}{4}''$ ($6\frac{1}{4}''$);
19 from 18 = 1";
20 from 15 = $1\frac{1}{2}''$;
Shape scye or armhole from 19 through 20 and 34 to end of back shoulder seam, hollowing $\frac{1}{2}''$ between 19 and 20;
21 from 17 = $1\frac{1}{4}''$, and is a continuation of line 9–17.
22 from 19 = $2\frac{1}{2}''$;
23 from 21 = 3";
Take out dart as indicated between 22 and 23; the provision for this being made by the extra width allowed at neck point and shoulder end.
24 from 21 = one-sixth scale minus $\frac{1}{2}''$ ($2\frac{1}{2}''$);
25 from 24 = one-sixth scale (3");
Shape neck as shown taking out a small vee at 25.
26 is squared down from 14.
27 from 26 = $\frac{1}{4}''$;
Draw centre front construction line from 24 through 14, 27, and 28 to 29.
30 from 27 = 3";
31 from 28 = 3";
32 from 29 = 3";
33 from 32 = $\frac{1}{2}''$;
Draw front edge and lapel as indicated.
34, which is the top of underarm seam, is located midway between 13 and 15.
Square down from 34 to hip line.
Suppress 1" at waist-line and overlap $1\frac{1}{2}''$ at hip-line, thus giving points 35, 36, 38, and 39.
Shape the back under-arm seam from 34 through 35 and 36 to 37, and the forepart under-arm from the same starting-point at scye through 38 and 39 to 40.
Complete bottom of back from 6 to 37 and forepart from 40 to 33.
The back panel seam is fixed as follows:—
41 from 2 = 4": square across.
42 from 8 = the distance from 21 to 23;
43 from 1 = 4";
44 from 2 = $3\frac{3}{4}''$;
45 from 41 = $4\frac{1}{4}''$;
46 from 44 = $\frac{3}{4}''$;
Shape back panel seam from 42 through 43, 44, and 46 to 45, and then across from 45 to 36, the latter point being on the hip-line.
The front seam is located as follows:—
47 from 16 = $\frac{3}{4}''$;
48 from 27 = $3\frac{3}{4}''$;
49 from front edge = $6\frac{3}{4}''$;
Shape panel seam from 22 and 23 at shoulder through 47 and 48 to 49, then across from 49 to 39, this latter point being on hip-line.
Locate back pitch at 11, and front pitch $\frac{3}{4}''$ above 15.

The Sleeve. Section B

Square construction lines 0, 1, 5.
1 from 2 = the combined distance of 11 to 12 and 19 to front pitch of Section A ($7\frac{3}{4}''$);
2 from 0 = the distance from 11 to 13, Section A ($3\frac{1}{2}''$);
3 from 2 = half the forearm length ($8\frac{1}{4}''$);
4 from 2 = the length of forearm ($16\frac{1}{2}''$);
5 from 4 = 2";
6 is located midway between 0 and 1;
7 is squared from 6 and = $1\frac{1}{4}''$;
8 from 0 = $1\frac{1}{2}''$;
Shape crown of topsleeve from 2 through 8 and 7 to 1;
9 from 2 = the distance of 11 to front pitch (Section A) measured under the scye ($6\frac{3}{4}''$);
Hollow under sleeve $1\frac{1}{4}''$ between 2 and 9;
10 from 3 = $1\frac{1}{2}''$;
Shape forearm seam from 2 through 10 to 4;
11 from 10 = $5\frac{1}{2}''$;
12 from 5 = $4\frac{1}{4}''$;

Shape hind-arm seam of topsleeve from 1 through 11 to 12, hollowing $\frac{3}{4}''$ as shown just above 12.

Complete hind-arm seam of undersleeve from 9 to 11 and cuff from 4 to 12.

The length of hind-arm seam should be measured from 1 to 11 and on to 12, deducting the half width of back if this has been included in the measurement.

The width of elbow and cuff is a matter of taste and should be made according to requirements.

CHAPTER XIX

LADIES' GARMENTS

By PHILIP DELLAFERA

BREECHES CUTTING

Diagram 47

FEATURES :—*Baggy hips ; close knees ; fastening down centre front ; darts at waist.*

MEASURES :—26″ *waist ;* 39″ *hips ;* 11½″ *body rise ;* 24½″ *side to knee ;* 26½″ *side to small ;* 30″ *side to calf ;* 13¾″ *knee ;* 12″ *small ;* 13½″ *calf.*

The body rise is taken from the waist to seat of chair (lady seated), and the side to knee is taken from waist to knee (lady standing).

INSTRUCTIONS FOR DRAFTING

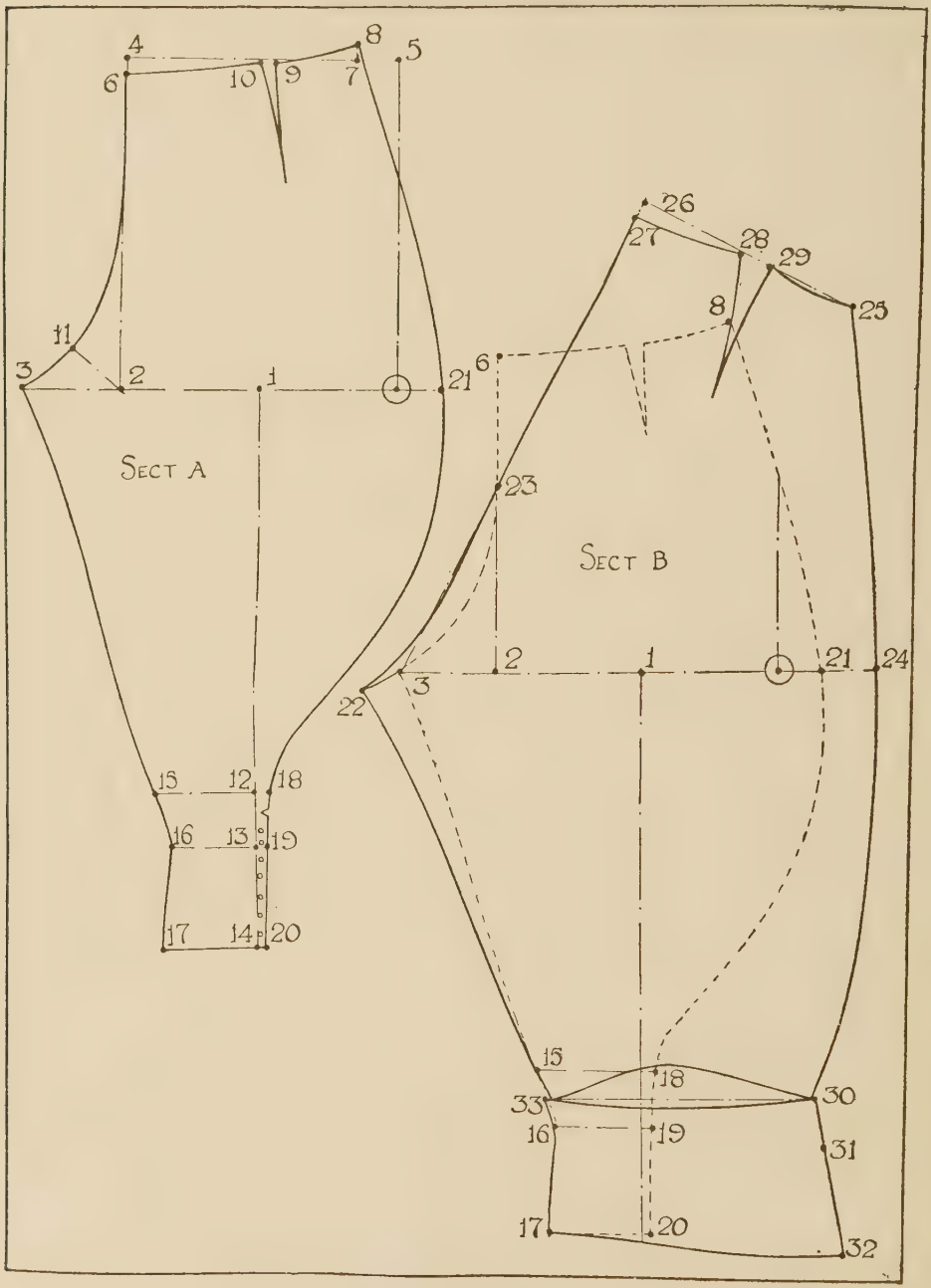
FOR drafting purposes the waist and hip measures are halved as follows :—Waist 13 ; hips 19½.

This pattern is drafted in two sections : the first (Section A) is called the topsides, and the second portion (Section B) is called the undersides.

Quarter-inch seams are allowed.

THE DRAFT. TOPSIDES. DIAGRAM 47. SECTION A

Square construction lines 0, 3, 5.
1 from 0 = ¼ hip (4⅞″) ;
2 from 0 = ½ hip (9¾″) ;
3 from 2 = one-sixth hip plus ¼″ (3½″) ;
Square up from 2 to 4.
4 from 2 = body rise (11½″) ;
5 from 0 = body rise (11½″) ;
Square across from 4 to 5.
6 from 4 = ½″ ;
7 from 6 = half waist plus 1½″ (8″) ;
8 from 7 = ½″.
Draw waist seam from 8 to 6.
9 from 8 = 3″ ;
10 from 9 = ½″ ;
Take out a dart from 9 and 10 as indicated.
11 from 2 = half of 2 to 3 plus ¼″ (2″).
Shape front seam from 6 through 11 to 3, the curve starting midway between 6 and 2.
Square down from 1 to 14.
The difference between body rise and side to knee gives the length of leg to knee (13″).
12 from 1 = leg to knee plus 1″ (14″) ;
This point may be measured direct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SECT A
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SECT B
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DIAGRAM 47.

from waist, in which case the length of side to knee must be applied from line 4 to 5 straight down to 12, adding 1″ to the length; in this case the length from side to knee is 24½″, therefore the length from the top line to 12 must measure 25½″.

13 from line 4 to 5 = side to small plus 1″ (27½″);

14 from line 4 to 5 = side to calf plus 1″ (31″);

Square across from 12, 13, and 14.

15 from 12 = ¼ knee (approx. 3½″);

16 from 13 = ¼ small (3″);

17 from 14 = ¼ calf (3⅜″).

Shape leg seam from 3 through 15 and 16 to 17.

18 from 12 = ⅝″;

19 from 13 = ½″;

20 from 14 = ½″.

Shape side seam from 8 through 21, 18, and 19 to 20, 21 being located about 1¾″ from 0.

The knee tack is fixed ¾″ below 18.

Complete bottom from 17 to 20.

The Undersides. Section B

The dotted lines indicate the outline of topsides, which should be cut out before drafting the undersides.

22 is swept out from 3 and = 1½″;

23 from 2 = one-third hip (6½″);

Draw straight line from 3 through 23 to 26.

24 from 21 = 2″;

25 from 24 is made the same length as 21 to 8 of topside (12½″);

26 from 25 = half waist plus 2″ (8½″);

This line is squared across at right angles with line 3 to 26.

27 from 26 = ¾″;

28 from 27 = 4″;

29 from 28 = 1″.

Draw waist seam of underside from 25 to 29 and from 28 to 27 as shown.

Mark dart from 28 and 29.

Measure up the knee, small, and calf as follows:—First of all measure the distance from 15 to 18 (4″); place this quantity at 15, and then measure across from 15 to 30, making the total equal the size of knee plus 1″ (14¾″).

Now measure the distance from 16 to 19 (3½″); place this quantity at 16, and measure across to 31, making the total equal to small plus 1″ (13″).

After this measure from 17 to 20 (3½″); place this amount at 17, and continue across to 32, making the total equal size of calf plus 1″ (14½″).

Shape side seam from 25 through 24, 30, and 31 to 32 as marked.

The measuring up of side seam is a little complicated, but, with care, it will not be found very difficult.

First of all place a balance mark at 21 and 24 on hip line. Make the distance from 24 to 25 equal the distance of 8 to 21.

Now measure the distance from 21 round the curve of side seam of topside to 18 and apply this amount from 24 to 30.

Finally measure from 18 to 20, and make 30 to 32 equal to this amount.

33 from 15 = 1″;

Draw straight line across from 33 to 30, and hollow the bottom section ¼″ between these two points and the upper section 1½″.

This amount is taken out under the knee in order to give a good shape, and also to take away the surplus material under the knee.

The seam of upper portion will be found longer than the lower portion, because it is much more hollow; therefore it will be necessary to nip in about ¼″ at 33 and 30, so that the two seams are made the same length.

A little fullness is essential over the knee, and this is provided by the fact that two seams are taken from the undersides when the "cut" is sewn up, thus making the topsides about ½″ longer than the undersides.

CHAPTER XX

COLOUR AND CLOTHES

By THE EDITOR

SOME of the subjects deemed necessary for the aspiring tailor to pursue are made almost prohibitive by their advanced handling in manuals and treatises: one of these is colour. The knowledge demanded in tailoring does not require an exhaustive study of the science of colour; but it is not unlikely that a man taking up such a matter to assist him in his daily work, may be prompted to follow it up for its own fascination.

It is a distinct advantage for the tailor to have an acquaintance with colours and know how to blend them. At one time this only applied to the ladies' branch of the business; but the day has dawned when the magpie has borrowed some of the peacock's plumes—men's clothes are gradually becoming brighter in tone—therefore such knowledge is needed throughout the trade.

Colour exists because of light; and the power that light has of bringing out or producing colour is vividly seen during a sudden burst of sunshine, when the dullest objects are transmuted. The various shades are due to the faculty they have of absorbing some colours and reflecting others. Those which appear white do so because they reflect all parts of white light; those which appear black do so because they absorb all the light that falls upon them; those which appear grey reflect all kinds of light, but do it imperfectly.

We can better understand how objects present themselves as blue, green, and so on, when we perceive that light, being analysed through a prism, is found to contain seven colours, namely red, orange, yellow, green, blue, indigo, and violet. The rainbow is a good illustration.

According to leading authorities, three of these colours are primary, or of the first importance: they are red, yellow, and

blue, and are considered pure or simple colours because they cannot be produced by any combinations of other colours. The remaining four are secondary, or binary, colours, because they are made up of two primaries. Thus red and yellow mixed together produce orange; yellow and blue produce green; while red and blue produce purple. They will vary in shade in proportion to the predominance of one or other of the primaries.

Another set is known by the term tertiaries. These are compound colours or hues, into the composition of which all the three primaries enter in varying proportions. The names by which the tertiaries are generally known are citrine, russet, and olive.

Citrine is formed by the combination of orange and green. It is, therefore, a mixture of the three primaries, in which yellow is the arch or predominant colour, blue exerting the least effect in the combination; hence the term yellow hue, applied to this tertiary. There are various hues of citrine, most of which are suitable in dress. The harmonious contrasts are deep purples.

Russet is formed by the combination of orange and purple, its arch being red, which predominates over the primaries blue and yellow. Orange and purple having red as constituent parts, that colour enters twice into the composition of russet, while blue and yellow enter once. And thus russet is called the red hue. The harmonious contrasts of russet are hues of deep green; but when it tends towards orange it calls for a quiet blue inclining to grey.

Olive, which is composed of the secondaries purple and green, has for its arch the primary blue, which enters into the composition of both the secondaries named. Olive is the tertiary nearest to shade, standing in relation to its co-tertiaries as purple does in the secondary, and blue in the primary colours. The harmonious contrast of olive is a deep orange.

Complementary Colours

Some colours give brightness and intensity to one another; and the reason is that they are composed of the remaining portions of white light necessary to make up the complement or full amount of white light. Thus the complementary of red is green, because it is made up of blue and yellow. In a secondary sense olive may be regarded as a complementary of red. Blue and orange are complementaries, and in a secondary sense so

also are blue and citrine. Yellow and purple are complementaries, and in a secondary sense yellow and russet.

Good effects are always obtained by combining complementary shades; but some authorities consider the indefinite or tertiary shades are most artistic, producing a softer and more pleasing effect. The combination of complementaries is known as the Harmony of Contrast.

Analogous Colours

There is another harmony known as the Harmony of Analogy, in which the different shades of the same colour are placed together. All colours start in white and lose themselves in black. As an instance, take green; it begins in the palest tint and finishes in the deepest shade. Dark blue and light blue in juxtaposition are always attractive; and this is a good example of the harmonies of analogy.

Valuable and effective as are the harmonies of contrast in dress, they are not so generally useful or refined as the harmonies of analogy. In all contrasts the colours are far removed from one another, either in different scales or in different tones (shades and tints) of the same colour; in harmonies of analogy the colours lie closely together in character and power, producing a quieter and softer appearance.

There are two principal harmonies of analogy; namely, the harmony of scale, produced by the association of two or more different tones of the same colour scale, more or less closely approximating, and the harmony of hues, produced by the association of tones of, or about, the same value, belonging to closely allied scales.

Definition of Terms

It will help in the clear understanding of the above if a few definitions are given. Various terms, which are generally used indiscriminately, must be employed and followed with exactitude.

Tone of a Colour.—The general term "tone" is used to designate the condition of any pure or normal colour which has undergone a modification by the addition of white or black.

Tint of a Colour.—This is applied to an admixture of a pure or normal colour and white in any proportion. A tint is, therefore, a lighter tone of any colour.

Shade of a Colour.—Shade describes the admixture of a pure

or normal colour and black in any proportion. A shade is, therefore, a dark tone of any colour.

Scale of a Colour.—This expression is employed to define a graduated series of tones of the same colour; extending from the lightest tint, through the pure or normal colour, to the darkest shade.

Pure Colour.—A pure colour is one that cannot be formed by any combination of other colours. There are only three pure colours—blue, red, and yellow; these are the primaries.

Normal Colour.—This description may conveniently be used to define a secondary, tertiary, or other colour, formed by the elimination of two or more colours, which may be selected as the production of a scale of tones.

Hue of a Colour.—This term designates the modification which a colour undergoes by the addition of a comparatively small proportion of any other suitable colour. This involves a departure, more or less pronounced, from its original scale.

Modifying Discords

When it is necessary to use two colours which do not go well together, they should be separated by black, white, or grey. The selection of these may be made after considering the following effects: black deadens every colour it is associated with. White brightens every colour; while grey follows black or white, or varies in effect as it is dark or light.

These are known as neutral tints; and they not only go well with any colour, but suit all complexions. These neutrals have their peculiarities. Black apparently reduces the size of the wearer, hence its suitability for stout people. Conversely, white apparently increases the size, for the reason that it reflects all the light that falls upon it. Grey increases or reduces the apparent size of the wearer as it is dark or light. Thus, a silver-grey would approximate to white, and an Oxford grey to black.

Colour and Complexion

The human race is often roughly classified as (1) blondes, or fair people; (2) brunettes, or dark people. It is easy on paper thus to divide mankind into two arbitrary classes; but there are so many varieties extant that classification is sometimes impossible.

Taking as a basis some of the queries which have been put to me over a long period, I have compiled a few hints on what

should be worn and what avoided by fairly well-defined types. The average tailor is dealing with different colour problems every day, and it must be understood that taste and judgment play a big part in pleasing customers. It is well to grasp the fact that some men have preconceived ideas of what is suitable, and do not wish for any hints on colour.

The true Saxon type—fair skin, blue or blue-grey eyes, and light hair—looks at its best in grey, with navy blue as a good second choice. Brown is doubtful, because any dark cloth tends to make the face look pale. On the other hand, if the complexion is ruddy, dark suits are becoming, but should be lit up, as it were, by bright ties.

The red-haired type, with fair, freckled skin, should wear dark clothes. The salient feature is the hair, and experience proves that light suitings, grey for instance, stress the auburn tints but fail to tone with them. Dark brown and navy blue are an absolutely safe choice for a man with red hair.

The average dark type, with brown eyes, warm tints in his hair, and a healthy, red face, looks at his best in brown, provided the tone is not too warm, which accentuates freckles and other skin blemishes. Dark grey is good, or a black material with white stripe ; navy blue needs caution, for it has the faculty of intensifying ruddiness.

The average type of city worker, unfortunately distinguished by his sallow skin, requires tactful dressing. The right suit tones down his unhealthy look ; the wrong one makes him as yellow as a guinea. Brown or dark blue is the wisest choice ; greys, and especially the lighter shades, must be taboo, for they can be relied upon to impart a jaundiced look.

The retired Army type—well set-up and stamped with command and assurance—is not such a difficult problem as some civilian tailors imagine. The figure is erect and spare as a rule, and the iron-grey hair gives a definite idea to work on. Most elderly colonels look smart and dapper in either a blue or grey outfit, a black and white mixture, or black with a light stripe. Where the eyes are brown, of that bright, piercing kind which dominate a face, brown might be successful, but only if the complexion is ruddy, not sallow.

Elderly white-haired men look best in dark suits ; and, where the skin is still a good colour, grey is a wise choice.

With nondescript types of men the eyes must govern the colour scheme. Brown, grey, or blue suits can be recommended where the eyes are brown or dark ; whereas if they are light, brown is anything but becoming.

In the light of these simple rules, it may well be asked: "What is the use of trying to push brighter suits for men?" Except for the younger generation, it is practically a forlorn hope. In these days of stern competition, the successful tailor builds suits to tone down defects, cheat age, and make the most of every good point. Where he advocates brighter tints, it must be in the form of a mixture. He also stocks accessories; for an ideal suit may be spoiled by inattention to the ensemble. A man's toilet need not necessarily be all blue, brown, or grey; in fact, a complete match is unsuccessful because too marked. Skilful colour blending is an art, and affords an opportunity for a man to express personality in his clothes.

Colour in Woman's Dress

The question of suitable colours in woman's dress is a large one, and cannot be treated fully in this article. A few hints are given as to suitable shades for well-defined types.

For a blonde, delicate tints and dark colours are attractive. The following will also be found becoming: Navy blue, gold, shell pink, bottle-green, green-yellow, cocoa, and a warm brown without too much red in it. Where the face is not pale, some of the lighter shades of red are effective.

A warm or medium blonde is fortunate, for if she has a good complexion she can wear almost any colour. Apart from blues, which always suit this type, green, violet, tan, yellow, tangerine, lacquer, dull reds, rust red, pink, apricot, white, black, etc., are all attractive.

The red-haired woman may, with advantage, wear soft green, grey, white, and brown. The auburn-haired woman, the type that Titian loved to paint, looks at her best in tan, brown, sage, bottle-green, blue-green, amber, apricot, or rust. It has been found with such women that a costume which harmonises with the hair looks exceedingly smart—with a touch of some contrasting colour; also that a brown about the shade of freckles diminishes their effect.

The medium brunette with brown hair and eyes will appear to advantage in brown, tan, or green; and the brown may be trimmed with orange or blue. With very dark brown or black hair and blue or grey eyes, old blue, lavender, black, old rose, and green are becoming. Other colours for the medium brunette are deep red, orange, tomato, tangerine, fuchsia, pink, and red.

The olive or sallow brunette should adopt dull, warm

colours, such as dark wine, maroon, reddish purple, raisin, tan, mahogany, and soft beige. With a yellowish skin a woman looks best in dull greens, greenish-blue, browns, dark reds, and deep apricot.

The grey-haired woman may choose any of the pastel shades —soft delicate corals, all tints of rose, deep green, deep blue, lavender, violet, and clear amber. Other effective colours are soft blues and blue-green. The complexion and eyes must, however, be studied in conjunction with the hair.

For a white-haired woman grey is becoming if the skin is not sallow. White, violet, grey-blue, dark blue, dull rose, mauve, grey-green, and blue-green are good colours; black is also very effective with white hair.

CHAPTER XXI

JUVENILE GARMENTS

By J. T. ILEY

(*Author of "Beginner's First Course" and "How to Become a Ladies' Tailor"*)

CUTTING FOR JUVENILES

THE cutting of juvenile garments requires very careful thought, for these figures are abnormal, resembling the corpulent man—being extra erect, large in the shoulders and waist, yet generally short in the arms and lower limbs. Such figures need a longer front balance and careful adjustment of the waist measurement.

Juvenile garments are best cut roomy, for it must be borne in mind that boys grow rapidly and clothes soon become too small for them, especially as regards length of sleeve.

It is best to leave good upturns on the bottom of the shorts, jacket, and sleeves.

Whilst half the breast is taken as the scale in this series, a good plan to ensure ease is to add 1″ to the breast or scale.

Many prefer to cut the garments to a large size all through for extra ease.

BOY'S SHORTS. Diagram 48

Measures for accompanying diagram draft :—26″ waist ; 31″ seat ; 8″ leg ; 17¾″ side.

Half the seat 15½″ forms the scale.
Begin by drawing the vertical line 0–2–3.
2 from 0 is the leg length 8″;
3 from 0 is the side length 17¾″ ;
Square back from these points.
4 from 2 is one-third scale 5¼″ ;
5 from 4 is one-sixth scale 2⅝″ ;
6 from 5 is one-sixth scale, less ¼″, 2⅜″.
Mark back from 6 to 7, ¾″ ;
Square down to 8 ;
Shape 6 to 8 as shown for the leg seam.
Square down from 4 to 9 by line 2–6 and make 9 to 10 the same as 8 to 9.
Drop ½″ from 10 to 11 and line from the latter point to 8.
Square from point 5 to 12, by line 2–6 and across to 3 ; 13 from 12 is 1½″ ;
Square from 13 to 14, ¼ of waist plus ½″ for seams, 7″ ;

Shape the side seam springing out a little from 14 to 15 and from 14 to 2, with a little round to give shape over the hips, and then on to 11.
Mark up from 5 to 16 one-third scale, $5\frac{1}{4}''$;
Make 5 to 17 half the distance from 5 to 6 plus $\frac{1}{4}''$, $1\frac{1}{2}''$;
Shape the fronts from 12 to 13, 16, 17, and on to 6.

Undersides

Pivoting from 8 sweep out from 6 to 23, $1\frac{1}{4}''$;
Add $\frac{1}{2}''$ from 8 to 24;
Shape from 23 to 24;
The slope of the seat seam is obtained by drawing a line from 7 through 16 to 18.
For the relative length of side seam, sweep out from 15 towards 22, pivoting from 10.
Measure up the waist of the topsides from 13 to 14;
Place that quantity on seat line at about $1''$ below 18;
Extend to 22 half waist plus $1''$, $14''$.
Place the long arm of the square on seat line and the short arm on 22;
Mark in from 18 to 19, $1\frac{1}{2}''$;
Square up from 19 to 20, $1\frac{1}{4}''$.
Complete the top, giving a little spring at 21, and shaping to 25 and 23 as shown in diagram.
25 is about $\frac{1}{2}''$ out from 17;
Line 26–27 is one-sixth scale up from line 2–6;
Measure up the seat from 26 to 27;
Place that amount on 16;
Extend to 28 half the seat measure $15\frac{1}{2}''$ plus $1\frac{1}{2}''$, $17''$.
$\frac{1}{2}''$ is added at 11 as 29;
Shape the side seam from 22 to 28 and 29 as illustrated.

Boy's Knickers

The system is the same as for shorts so far as the upper part is concerned, the variation being below the knee.
Line D–1 is the centre line, a continuation of line 4–9 of the shorts.
Line 2–3 corresponds with line 8–10 of shorts.
1 from 10 is $6''$, for bagging over the knee.
4 from 1 and 5 from 1 are each made $\frac{1}{4}$ of small plus $1''$, $3\frac{5}{8}''$.
The small is $10\frac{1}{2}''$.
Drop $\frac{1}{2}''$ from 5 to 9 and add a little round on bottom.
Add $\frac{1}{2}''$ at 2 to 7, 4 to 8, 3 to 6, and 5 to 9.
The bottom of the undersides is hollowed a little.
The garter is a straight piece of material with a double edge at the bottom, $1\frac{1}{4}''$ wide and $1\frac{1}{2}''$ longer than the small measure, $12''$, which provides for passing through the buckle.
When seaming on the garter the fulness in bottom of knickers should be evenly distributed all the way round to ensure a nice hang.

Boy's Vest

Measures for the accompanying diagram draft are:—$28''$ breast; $26''$ waist; $12\frac{1}{2}''$ nape of neck to waist; $10''$ opening; $20\frac{1}{4}''$ full length.
Half the breast, $14''$, is taken as the scale.
Square lines 0–4–8.
2 from 0 is one-eighth scale, $1\frac{3}{4}''$;
3 from 0 is half scale, $7''$;
4 from 0 is length to waist, $12\frac{1}{2}''$.
After squaring out from these points mark forward $\frac{3}{4}''$ from 4 to 5 and line from 0 through 5.
Mark in $\frac{1}{4}''$ from 5 to 6;
Shape the back seam 0, 7, 6, 31.
8 from 0 is made one-sixth scale plus $\frac{1}{4}''$, $2\frac{1}{2}''$;
Square up $\frac{1}{2}''$ to 9;
Curve to 0 for the back neck.
Measure forward from 7 to 13, $\frac{1}{4}$ of breast plus $1\frac{1}{2}''$, $8\frac{1}{2}''$;
From point 13 square down by the dotted line.
From 7 to 20 is made half the breast plus $1\frac{1}{2}''$, $15\frac{1}{2}''$;
Square down to 21;
From the latter point go forward $\frac{1}{4}''$ to 22;
Rule the centre line from 20 through 22 to 28.
10 from 2 is width of back plus $\frac{1}{2}''$, $6\frac{1}{4}''$;
12 from 10 is $\frac{1}{2}''$;
Shape to 13;
14 from 13 is one-twelfth scale plus $\frac{1}{4}''$, $1\frac{1}{2}''$;
Square up $1\frac{1}{4}''$ to 15;
From the latter point go out $\frac{1}{2}''$ to 16 for front of scye.

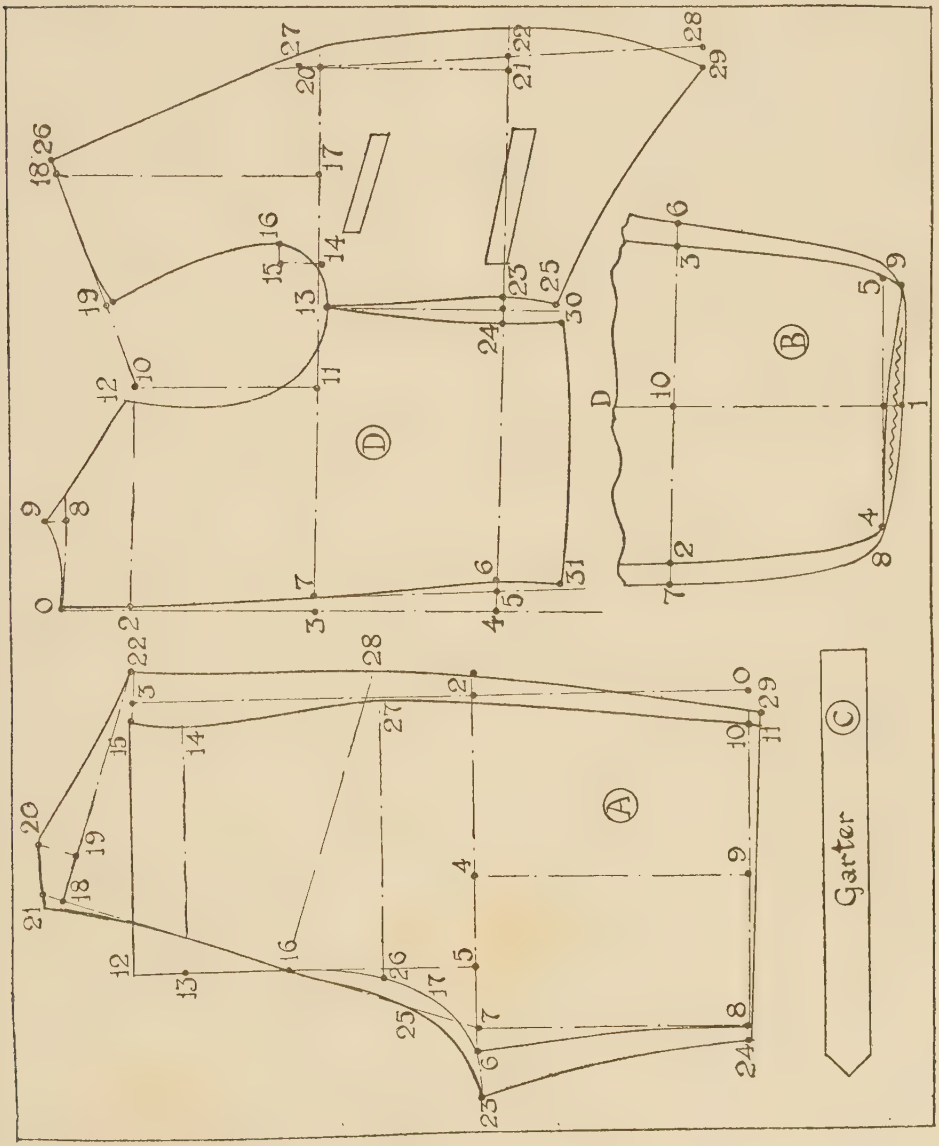

DIAGRAM 48.

Mark forward from 14 to 17 one-sixth of scale, $2\frac{3}{8}''$;
From 17 square up to 18 one-third of scale plus $2\frac{3}{4}''$, $7\frac{1}{2}''$;
Line to 10.
19 from 18 is $\frac{1}{4}''$ less than 9 to 12;
26 from 18 is $\frac{1}{2}''$;
Shape to a little below 19;
Complete the shaping of scye.
Measure off the length of opening plus $\frac{1}{2}''$, $10\frac{1}{2}''$, from 18 to 27 less the back neck width
Continue to 28 the full length plus $\frac{3}{4}''$ less the back neck;
Go back $\frac{3}{4}''$ from 28 to 29;
Add $\frac{3}{4}''$ in front of centre line for frontage.
25 from 23 is $1\frac{1}{2}''$;
Shape to 29;
23 from 22 is $\frac{1}{4}$ waist plus $\frac{1}{4}''$, $6\frac{3}{4}''$;
24 from 6 is $\frac{1}{4}$ waist plus $1\frac{1}{4}''$;
30 from 24 is $1\frac{3}{4}''$;
Mark pockets as shown.
The breast pocket is about 3″ long;
The bottom pockets are 4″ long.

BOY'S S.B. LOUNGE. Diagram 49

THE special features to be observed in cutting a lounge for a boy are :—

Provision for increase in size of shoulders in proportion to the breast measure, and for erect carriage and thick waist.

In many cases the waist is the same as the breast, particularly with little boys of about 5 years of age.

The accompanying draft of S.B. Lounge is suitable for a boy 8 years of age, who usually takes a 5 stock size. The measures are :—28″ breast ; 26″ waist ; 31″ seat ; 12½″ nape of neck to waist ; 22″ full length of back ; 5¾″ half back ; 15½″ to elbow ; 24″ to cuff ; 14″ scale, i.e. half the breast measure.

3 from o is half scale, 7″ ;
4 from o is length to waist, 12½″ ; from 4 is 7″ for seat line ;
6 from o is full length, 22″ ;
2 from o is half 3 from o ;
1 from o is ¼ 3 from o ;
After squaring off from these points, mark forward from 4 to 9 and 6 to 11, ¾″ ;
In shaping the back seam add a little round from 9 to 10 and 11 ;
Connect 9 to o ;
12 from o is made one-sixth of scale plus ¼″, 2⅝″ ;
Square up to 13, ½″ ;
Curve to o for the back neck.
From 7 to 14 is width of back plus ½″, 6¼″ ;
Square up from point 15 on line 8–18 through 14 to 16 ;
From the latter point spring out ⅜″ to 17 ;
Connect the latter point to 13 for the shoulder.
From 8 measure forward to 18 half the breast measure plus 2¼″, 16¼″ ;
Mark back from 18 to 19 ¼ breast less 1″, 6″ ;
Mark forward from 19 to 20 one-sixth of scale ;
Square up to 21 one-third of scale plus 3″, 7¾″, thus ensuring sufficient length of front shoulder in proportion to the back, for boys are erect.
Line from 21 to 17 ;
Make 21 to 22 ¼″ less than the back shoulder ;
Drop ½″ from 22 to 23 ;
Join the latter point to 21 with a little round.
Square up 1¼″ at 19 ;
Connect to 23 ;
Hollow ½″ and shape scye as shown.
By line 20, 21, square out to 24 one-sixth scale and line to 18 ;
21 to 25 is one-sixth of scale ;
Line to 28 and fill up the angle 1″ to 26 ;
From 18 square down to 29 ;
From the latter point go forward ¼″ to 30 for centre line, beyond which add on 1¼″ for frontage.
21 to 27 is ⅜″, or ½″ less than the stand of collar ;
Line to 41 for crease of lapel.
41 is about 3½″ below 18 ;
Width of top of lapel from crease line is made about 3″ ;
Drop front ½″ from 39 to 40 ;
Line 16, 14, 15 is squared down to 33 ;
Go back ½″ at waist from 35 to 34 ;
The height of the side seam is fixed by lining from 19 to 7 ;
Line from 34 through a point ¼″ in front of 15 to 38, where a ½″ step is formed, viz. ¼″ on the back and ¼″ on forepart, which when the side seam is sewn ensures a correct run of scye.
There is ¼″ suppression between the back and forepart at the waist.
This allows of 2½″ being added over the half waist.
32 to 36 is the difference between the half-seat and half-breast measure, viz. 1½″.

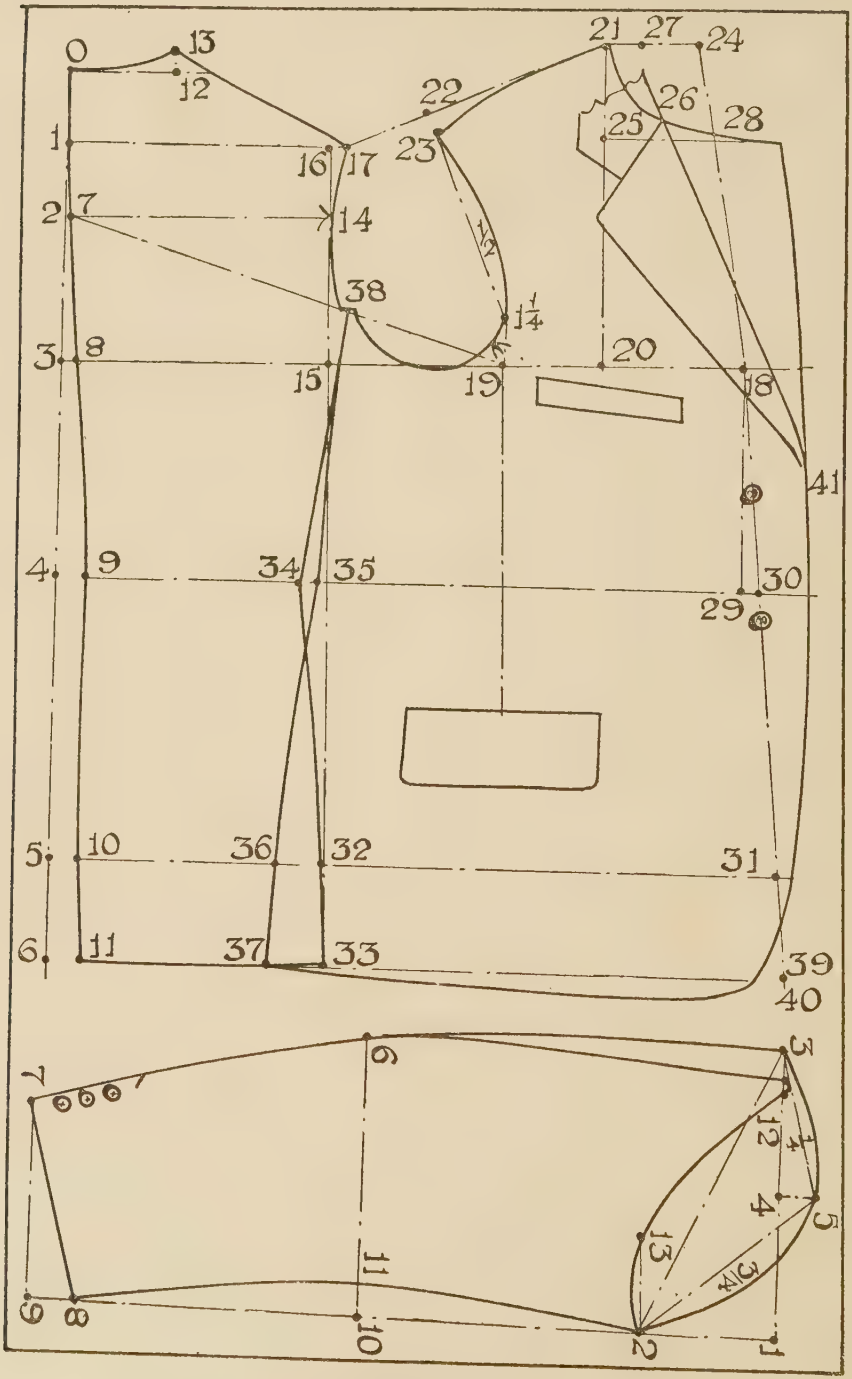
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DIAGRAM 49.

Two buttons about 3″ apart are placed down front.
The outside breast pocket is about $3\frac{1}{2}$″ in length ;
The welt when finished is $\frac{3}{4}$″ wide.
The position of the bottom pocket is fixed by measuring down from 19 two-thirds of the forearm of sleeve less 1″, viz. $8\frac{1}{2}$″.
The flaps are 5″ long and $2\frac{1}{8}$″ deep.
The forearm pitch is $\frac{5}{8}$″ up from 19.

The Sleeve

To draft the sleeve, proceed as follows :—
Square lines 1, 3, 9 ;
1 to 2 is made equal to the quantity measured from 15 to 14 less $\frac{1}{4}$″, $3\frac{1}{4}$″ ;
2 to 3 diagonally equals the amount registered from 14 to 17 plus the amount from 23 measured straight to the forearm pitch.
4 is midway between 1 and 3 ;
4 to 5 is 1″;
Connect 3 to 5, adding $\frac{1}{4}$″ of round ;
Connect 5 to 2, adding $\frac{3}{4}$″ of round.
Measure off length of sleeve to elbow and cuff, allowing for seams that will be taken in making up.
Hollow forearm from 10 to 11 $\frac{3}{4}$″ ;
Make width of elbow 6″ and the cuff 1″ less, 5″ ;
8 to 9 is $1\frac{1}{4}$″.
For the undersleeve, sweep out from 3 towards 12, pivoting from 6 ;
Measure between the two sleeve pitches under the arm ;
Apply that quantity from 2 to 12 ;
Join the latter point to elbow ; 2 to 13, $2\frac{1}{2}$″ ;
Hollow a little ;
Shape to 12 as shown.

BOY'S ETON JACKET. Diagram 50

Measures for the accompanying draft are as follows :— 28″ breast ; 26½″ waist ; 12½″ nape of neck to waist ; 5¾″ half width of back ; 25¼″ full sleeve length.

Half the breast, 14″, is taken as the scale.

Square lines 0, 6, 11.
5 from 0 the waist length, 12½″.
6 from 5, 3″.
4 from 0 half the scale, 7″.
3 is midway between 0 and 4 ; 2 is midway between 0 and 3.
After squaring off from these points, mark forward ¾″ from 5 to 9, and rule the centre of back from 0 through 9 to 10.
Line 0, 10 is placed to the crease when cutting from the material.
11 from 0 one-sixth of scale, 2⅜″.
Square up ⅝″ to 12 and curve to 0 for back neck.
13 from 7, width of back plus ¼″, 6″.
Square up from 16 on line 8, 17 through 13 to 14, and from the latter point spring out ⅜″ to 15.
Connect 15 to 12 for shoulder.
17 from 8, half the breast measure plus 2¼″, 16¼″.
18 from 17, half scale less 1″, 6″.
19 from 18, one-sixth scale, 2⅜″.
Square up from 19 to 20 one-third scale plus 3″, 7¾″.
Line from 20 to 15.
21 from 20, ¼″ less than 12, 15.
22 from 21, ¼″.
Connect to 20 with a little round.
Square up 1″ at 18 and connect with 22 ; hollow ⅜″ and shape scye as shown.
23 from 20, one-sixth of scale, 2⅜″.
Fill up the angle 1″ to 25.
24 from 20, ⅞″ for crease.
26 from crease line about 1½″ and 27 from 26 about 1¾″.
Square down from 17 to 28.
29 from 28, ¼″.
Rule centre line from 17 through 29 to 31.
Beyond centre line add on 1¼″ frontage.
Drop fronts from 30 to 31, ½″.
35 from 9, one-ninth scale plus ¼″.
42 from 8 is half scale.
Line from 13 to 5 and add ¾″ of round at 44.
37 is ¼″ up from line 10, 33.
34 from 9, half waist plus 2″.
36 from 35, two-thirds 34, 29.
38 is ½″ below line 10, 33.
Shape 13, 44, 43, 36, 38 as shown.
40 from 36 as 43, 42, less ½″.
41 from 40, one-third of 34, 29.
Go up ½″ at 39 and shape the bottom of coat as illustrated.
The side seam is carried up one inch above 42.

The Sleeve

To draft the sleeve proceed as follows :—
Square lines 1, 3, 9.
2 from 1 as 16, 13, on back.
3 from 1, half scale.
4 is midway between 1 and 3.
5 from 4, 1″.
Connect 3 to 5, adding on ¼″ of round and join 5 to 2, adding on ¾″ of round.
Measure off the length of sleeve to elbow and cuff, allowing ½″ for the seams to be taken.
Hollow forearm at 10, ¾″.
Width of elbow, half scale less 1″, 6″.
9 from 8, 1¼″.
7 from 8, half scale less 1¾″, 5¼″.
12 from 3, 1″ ; connect with 6.
11 from 2, one-sixth scale ;
Hollow ¼″ and shape to 12.
Arrange a false forearm of ¾″ at 13, 14, 15, 16 as shown.

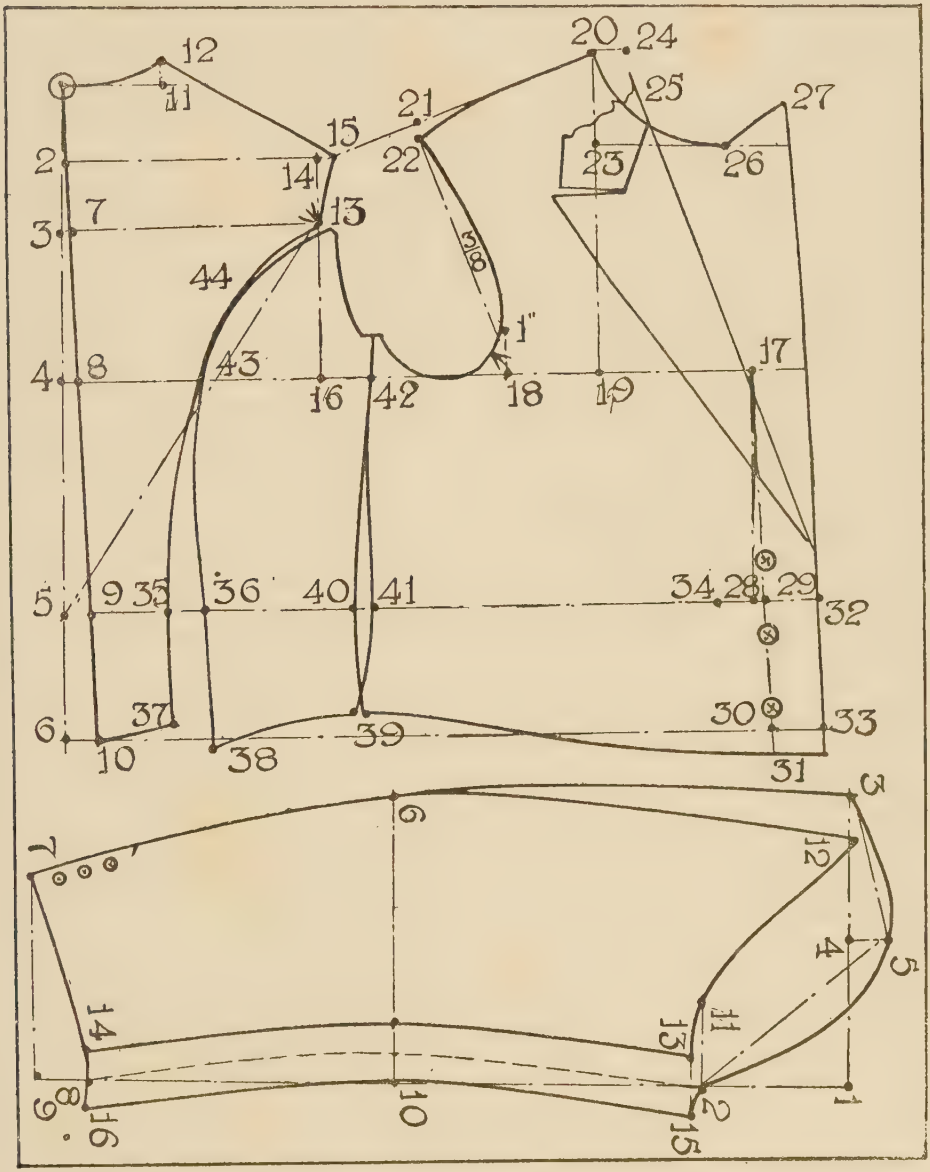
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DIAGRAM 50.

BOY'S D.B. CHESTER. Diagram 51

Measures for the accompanying diagram are as follows :— 28″ breast ; 26½″ waist ; 31″ seat ; 12½″ nape of neck to waist ; 33½″ full length ; half width of back 6⅛″, *i.e.* jacket back 5¾″ plus ⅜″ ; sleeve length 26″.

Half the breast, 14″, is taken as the scale.

Square lines 0, 5, 14.
3 from 0, half the scale, 7″.
2 is midway between 0 and 3.
1 is half 0 to 2.
4 from 0, waist length plus ¼″, 12¾″.
5 from 0, the full length plus ¼″, 33¾″.
After squaring off from the points enumerated, mark forward ½″ from 4 to 6, and line from the latter point to 0.
7 from 6 is ¼″ ; line to 8.
11 from 5, ¾″, same as 4 to 7.
10 from 7, same as 3 to 4 plus 1½″, 7¼″.
The length of vent is made to correspond with one-third of the length of coat plus 2″, 13¼″ ; adding on 1¾″ to 12 and 13 as shown.
14 from 0, one-sixth scale plus ¼″, 2⅝″ ;
Square up from 14 to 15, ⅝″.
Curve from 15 to 0 to form back neck.
17 from 8, width of back plus ½″, 6⅝″ ; or it may be made one-third scale plus 2″.
Square up from 16 on line 9, 20, through 17 to 18, and from the latter point spring out ⅜″ to 19.
Connect 19 to 15 for shoulder.
20 from 9 is made half the breast plus 3½″, 17½″.
21 from 20, half the scale less ½″, 6½″.
22 from 21, one-sixth scale plus ¼″, 2⅝″.
Square up from 22 to 23 one-third scale plus 3″, 7¾″.
Line from 23 to 19 and make 23 to 24 ¼″ less than back shoulder.
Sink the scye ¾″ to line 38 ; square up 1″ to 21 and connect the latter point to 24 ; hollow ½″ and complete scye as shown.
The front pitch is ⅝″ up from 38 and the back pitch is located at 17.
Square down from 20 to 30, and from the latter point go forward ¼″ to 31.
Line from 20 through 31 to 34, beyond which add on 3″ for frontage, varying according to size.
25 from 23, one-sixth scale, 2⅜″.
Fill up the angle 1″ to 28.
29 from 23, 1″ ; line to 35, the latter point being about 1½″ above 35.
26 is about 1½″ in front of crease line, and 27 from 26 about 2¼″ ; shape the lapels as marked.
A line is squared down from 16 to 42 and 44.
41 from 42, ½″.
43 from 44, 1¾″, the difference between the half-seat measure and the half-breast plus ¼″ ;
Shape side seam as shown.
Drop front ½″ from 33 to 34.
For the position of pockets, mark down from 21 to 39 two-thirds of forearm, 10″ ; make the flap 5½″ long and 2¼″ deep.
Complete by marking two holes and buttons.

The Sleeve

Square lines 1, 3, 10.
2 from 1, as 16, 17 on back.
3 from 2 = 17 to 19 and 24 straight to the forearm pitch.
4 is midway between 1 and 3.
5 from 4 = 17, 19, less ¾″, 1″.
6 is midway between 1 and 4.
Connect 3 to 5, adding on ¼″ of round ; shape 5, 6, to 2.
Measure off the length of sleeve to elbow and cuff, allowing for the seams that will be taken.
8 from 7, ¾″.
11 from 8, half scale less ¼″, 6¾″.
9 from 10, 1¼″.
12 from 9, 1″ less than 8, 11.
For undersleeve, sweep in from 3 to 14, 1″, and shape to elbow.
15 from 2, 2½″.
Hollow 15, 2, ¼″ and shape to 14.
If preferred, 2 to 14 may be made equal to the amount measured between the two pitches under the arm.

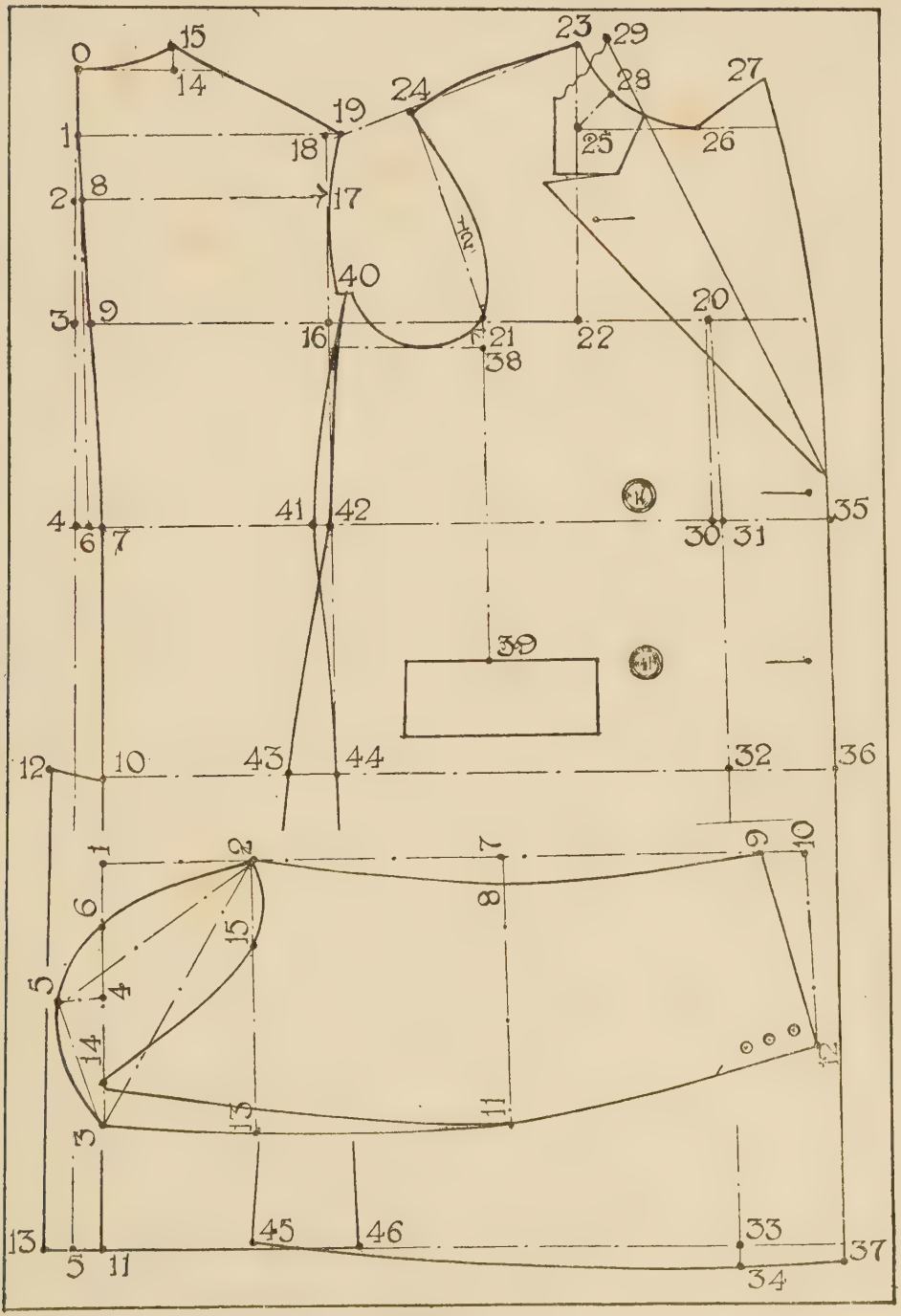
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DIAGRAM 51

CHAPTER XXII

ALTERATIONS—THEIR CAUSE AND CURE

By PERCIVAL THICKETT

(Author of "Defects and Remedies," "Body Coats," etc.)

COATS

Diagram 52

Coat too High in Neck (Section 1)

Features.—This defect is a very unsightly one, giving as it does a sloping appearance to the shoulders. Creases will be observed round the neck under the fall or leaf-edge of the collar, but more pronounced at the back than at the sides.

Cause and Remedy.—The trouble lies in the shoulder slope, which is in excess of what the figure requires. If the shoulder has a cramped appearance over the bone, then the scye ends have been unduly depressed. The alteration for this is shown by dash lines at 1 and 2. On the other hand, too much neck height above the shoulder level may be the cause. The remedy for this is shown by dot and dash lines 3, 4, 5, and 6 to 7. Sink the back at 3 a little more than the front at 6.

Collar Low and Standing away from Back Neck (Section 2)

Features.—This is a defect that could well be illustrated by putting a normally cut coat on a man with rather sloping shoulders and a decided forward carriage of the head. The collar does not reach its prescribed position on the linen collar—frequently exposing the collar stud.

Cause and Remedy.—This defect can be attributed to a shortness in the back length or "balance," together with a too-square cut shoulder.

To remedy a coat that is in the making, the side seams

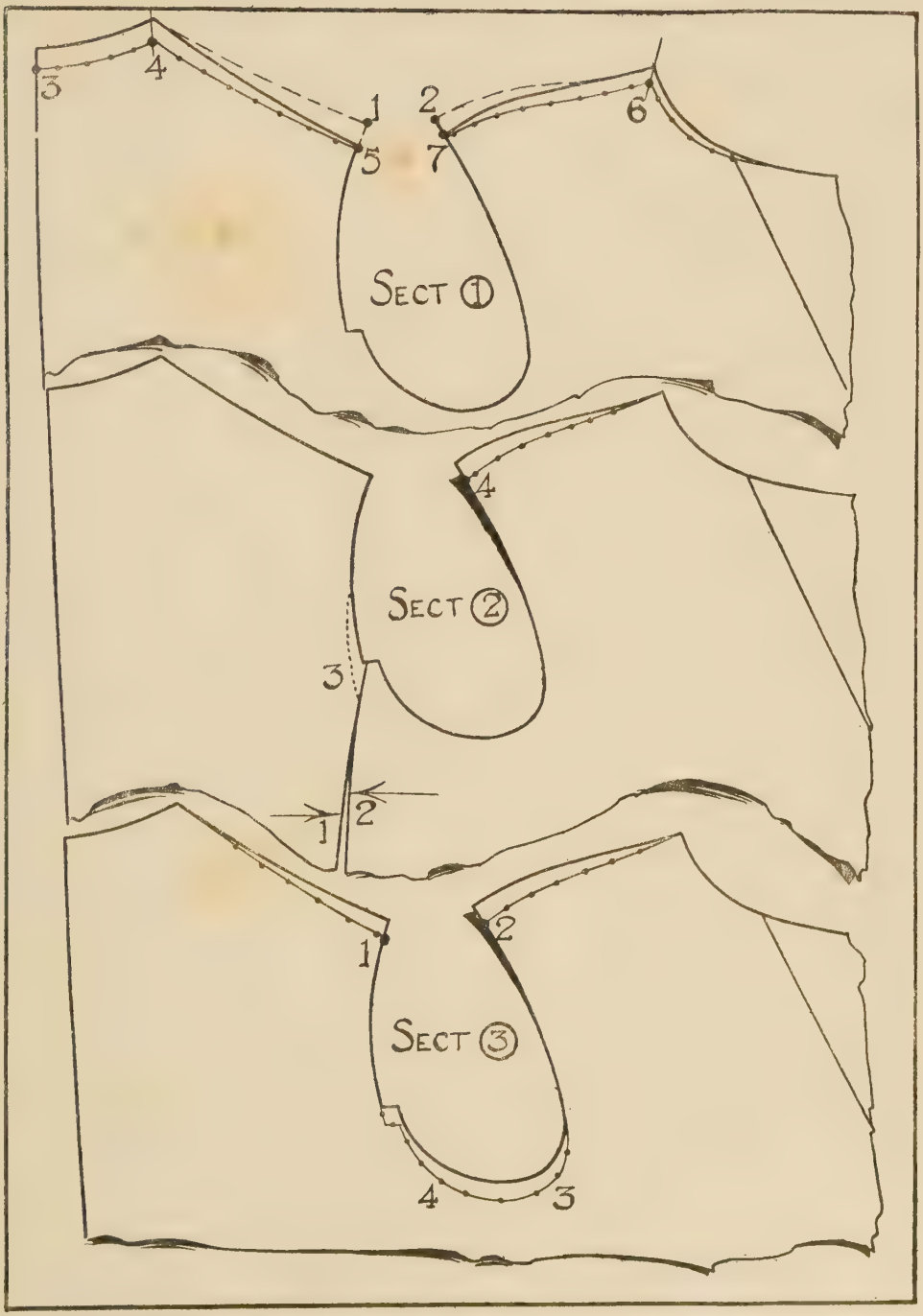


DIAGRAM 52.

will have to be ripped open and the backs passed up, as at 1 and 2.

When point 1 meets 2 the back part will extend above the forepart at 3.

Take a piece off shoulder end at 4 to nothing at the neck.

Neck too Low all Round (Section 3)

Features.—In this defect the collar is too low all the way round.

Cause and Remedy.—This will most likely occur on men who are long in the neck and sloping-shouldered. To remedy, take a piece off the shoulder end, as dotted lines at 1 and 2. Deepen the scye a similar amount, as shown at 3 and 4.

Diagram 53

Excess Length between Blades (Section 4)

Features.—This defect is frequently seen in coats worn by the military type of man who carries his head well back and has a very prominent seat. The back appears to ride on the hips, and between the blade bones, horizontal bulges of surplus length being observed. The whole back section will appear unsettled and the collar may be too high.

Cause and Remedy.—With the present vogue of close-fitting hips, this may have been overdone. The hips should therefore be examined and, if necessary, the side seam must be let out. Another and perhaps the most frequent cause is a too-long back balance. To remedy—pass the backs down on the forepart at the side seam as shown at 1 and 2; or, if preferred, shorten across the top as shown by dotted lines 3, 4, and 5.

Horizontal Fold at Back Scye (Section 5)

Features.—The trouble here is a certain amount of excess length which lies in little easy folds at the base of back scye. It is particularly noticeable when the wearer is reaching forward. The coat is the very essence of comfort.

Cause and Remedy.—The cause here, is too much scye room, especially in height. The shoulder slope is not steep enough for the figure and with the sleeve in, the excess is drawn down to the back scye.

To remedy: Take a piece off the scye end as shown at 1, running out to nothing at 2. Drop back pitch at 3 half the amount of the adjustment and reduce sleeve crown as per dash lines at 4.

Diagonal Fold at Back Scye (Section 6)

Features.—This fold runs diagonally from the corner of the back scye to the blade prominence. It is best observed when the sleeve has been ripped out.

Cause and Remedy.—The trouble is due to suppressing the side-seam waist too much in order to obtain a waisty effect. The extra indent should come in the centre of back and not at the sides.

To remedy: Bring in the back at the centre at 1 and 2 and let out either on the forepart or on the back side seam as shown at 3 and 4 (dotted lines).

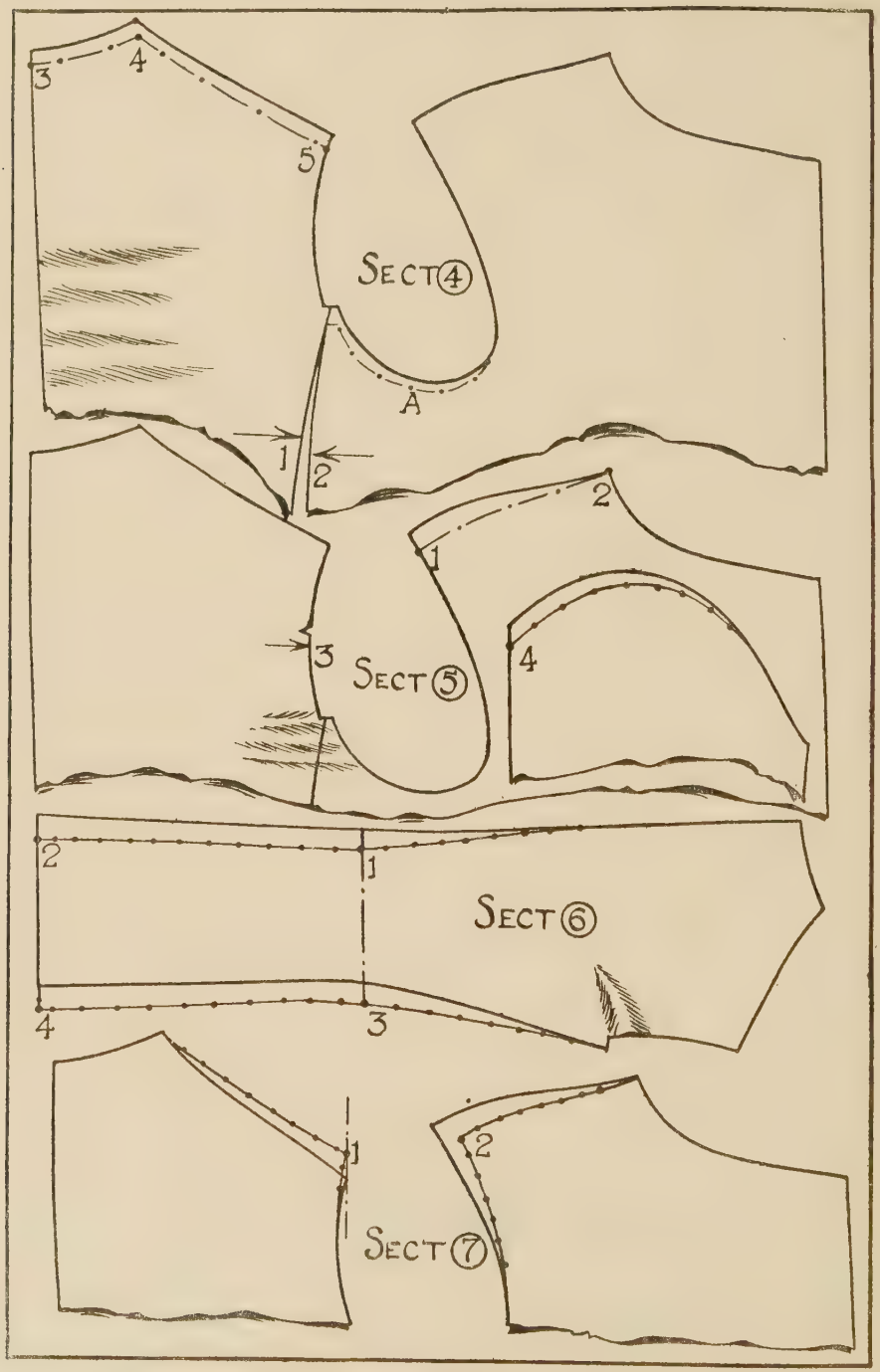


DIAGRAM 53.

Shoulders too Wide (Section 7)

Features.—Scye seam extends over the arm, a defect frequently seen on short-necked and stout figures. Back scye not affected.

Cause and Remedy.—This can be attributed to the steep run given to the back shoulder seam, which makes the shoulder of forepart much wider.

To remedy: Raise the back shoulder end as at 1 and take a similar quantity off the front at 2. Readjust the length of front to compare with the back.

Diagram 54

Diagonal Creases over the Blades (Section 8)

Features.—These creases run diagonally across the back scye, near the blade bone, as shown in diagram. Other symptoms are: hanging away at back waist and a tightness or drag on the waist button.

Cause and Remedy.—The creases denote a shortness in the direction in which they run, therefore it can safely be stated that the back balance is short.

To lengthen, pass the backs up on the foreparts at the side seam as shown by balance marks 1 and 2. Clear the scye at 3.

An alternative method would be to shorten the forepart right across at 4 and 5 and sink the armhole to compensate, as at 6.

Fullness at Scye Front (Section 9)

Features.—The scye is comfortable, but bunches of material are gathered near the front in the region of the sleeve pitch. There is also a tightness on the upper buttons and also a slight uneasiness at back scye.

Cause and Remedy.—This trouble is due to a too straight cut shoulder; in other words, the distance between the front of scye and the neck line is too great. To remedy, let out the scye inlay of the shoulder as shown by dotted lines at 1 and bring the neck point back at 2 to make the shoulder seams correspond.

Diagonal Creases from Neck to Front Scye (Section 10)

Features.—These creases or drags run from the side of the neck to the forearm pitch. Other symptoms are: an uncomfortable armhole; a lifting up of the fronts and a closeness over the hip region at the back.

Cause and Remedy.—The drags denote a shortness in the direction in which they run. It can therefore be safely concluded that the front shoulder is too short. In order to remove the trouble, let out the neck inlay to nothing at the shoulder-end, as shown by dotted lines 1 to 2.

Failing an inlay at the neck, the sides can be passed up on the backs as shown at 3 and 4, and a small piece taken off the shoulder-end at 5 (dash lines).

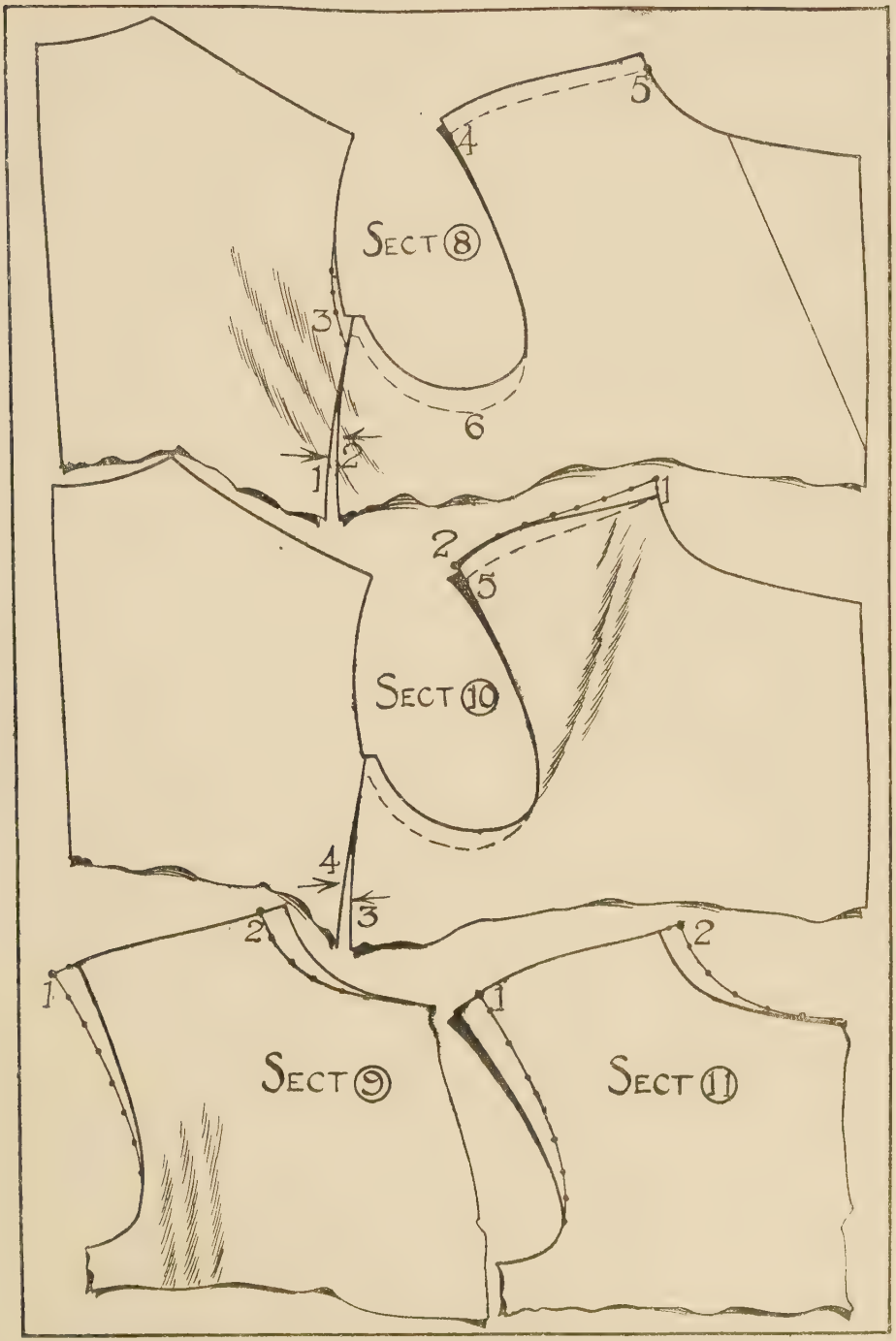


DIAGRAM 54.

Tight in Scye and too Close over Blades (Section 11)

Features.—The back in this instance is too close-fitting and will not allow for the expansion of the muscles when the arms are brought forward. The scye is uncomfortable when reaching forward and drags the sleeve across the muscle of the arm.

Cause and Remedy.—The shoulder is much too " crooked " and requires straightening, as shown by dotted lines at 1 and 2. If there is no inlay in the neck, fresh foreparts will be required.

Diagram 55

Creases from Back Neck to Shoulder Bone (Section 12)

Features.—This is one of the commonest and most tantalising defects with which the trade has to contend. It frequently happens that when the coat is tried on the shoulder is clean. Yet, when finished, a series of ripples develop across the shoulder seam and the coat does not sit into the hollow of the shoulder properly.

Cause and Remedy.—Although there are many subsidiary causes, the chief fault lies with the shoulder size. If the shoulder end is ripped whilst the coat is on the customer, the creases will disappear and the forepart will sit into the hollow of the shoulder.

The chief remedy then is to let out the shoulder ends as shown at 1 and 2.

If the shoulder is too crooked, this will help, as also will a back neck section that is not wide enough.

Alter for the former as dotted lines 3 and 4, Section 12 B, and for the latter as 5 to 6, Section 12 C.

Fronts Falling Away (Section 13)

Features.—When the coat is unfastened the fronts fall back to the side and the scye seam on to the arm. A most discomforting defect.

Cause and Remedy.—The coat is obviously out of balance, the front being much too long.

To remedy: Take a piece off right across the forepart shoulder as shown by dotted lines at 1 and 2 and sink the scye a similar quantity at 3.

Lapel Rolling too Low (Section 14)

Features.—The lapel insists on rolling lower than the position intended. Frequently the whole front is turned back and the facing exposed.

Cause and Remedy.—This trouble emanates from the workshop, which the garment should never have left in this condition. The fault lies with the collar, which has a too round sewing-on edge.

To remedy: Cut a new collar, giving greater length to the outer edge and a straighter run to the sewing edge, as dotted lines at 1, 2, and 3.

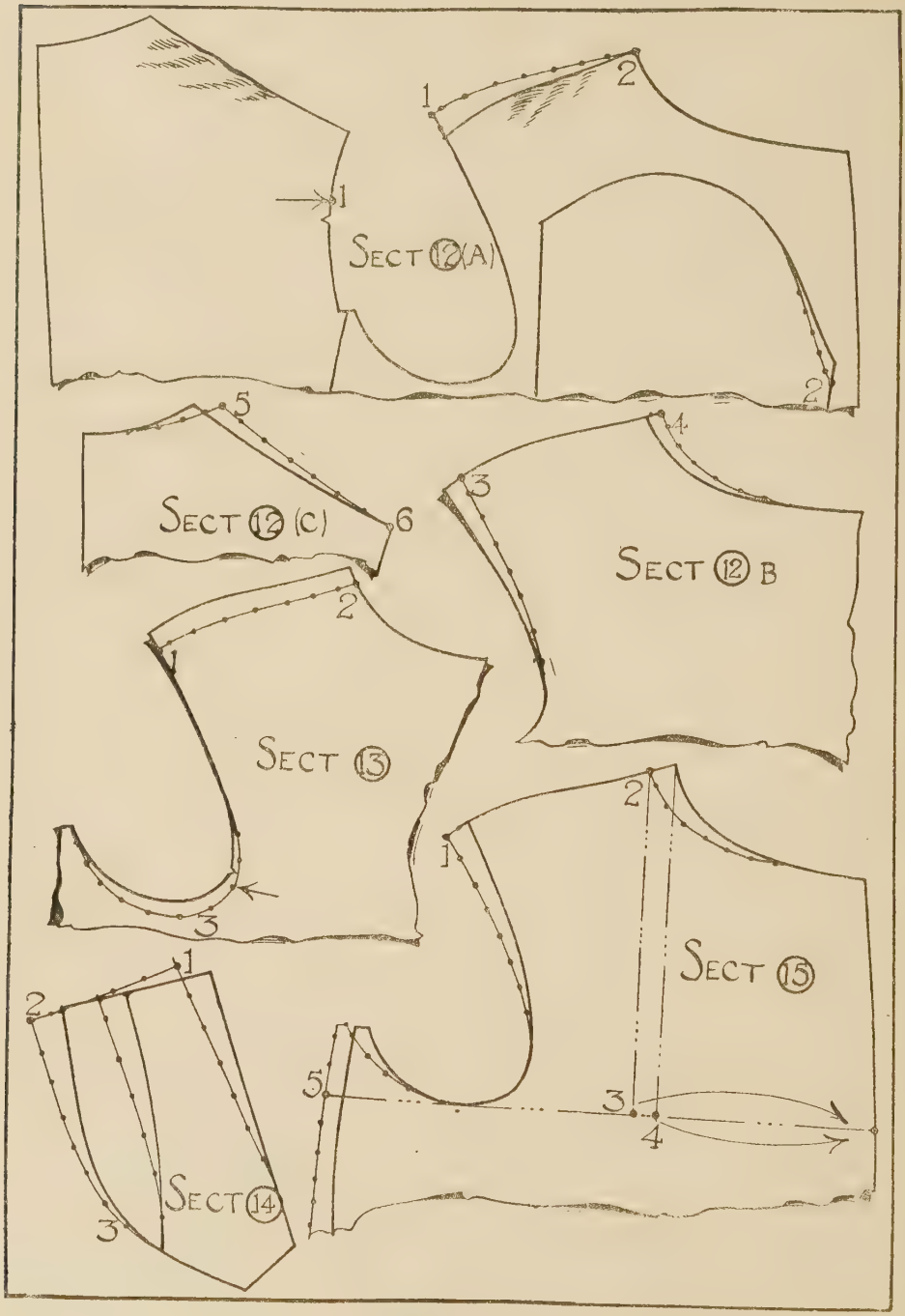


DIAGRAM 55.

Fronts will Not Meet (Section 15)

Features.—Without a great deal of tugging the fronts will not come sufficiently forward to provide an overlap for the buttons. The coat is full to measure, but the size remains in the back section.

Cause and Remedy.—This may very well occur on a man who is large in the chest, and the fault is due to cutting a too straight shoulder. In order to bring the excess material at the back forward, the shoulder will require crookening, as shown by dotted lines at 1 and 2. The quantity thrown on the fronts is shown from 3 to 4.

If the coat is on the small side, the side seam can be let out as shown at 5.

Diagram 56

Crease in Front of Scye (Section 16)

Features.—This defect is quite a common one and generally appears after a coat has been in wear for a time. The scye is uncomfortable and there is a certain amount of pressure on the shoulder-bone.

Cause and Remedy.—The cause of this trouble is insufficient shoulder room and is generally brought about by constantly nipping up the shoulder ends.

To remedy : Let out the inlay at the forepart as shown from 1 to 2. If there is no pressure on the shoulder bone, then the trouble is due to insufficient distance from centre back to front scye. In this case let out side seam at 3.

Crease-row Gaping Open (Section 17)

Features.—This occurs when the fronts are buttoned, the crease-row showing excess length and standing out from the figure. The defect is very pronounced when the wearer is seated. When unfastened the fronts swing away at the bottom.

Cause and Remedy.—This can be caused either by a too long front balance accompanied by a closeness over the shoulder and a crooked shoulder, or faulty distribution of the waist size. For the former, alter as per points 1, 2, and 3, taking out a small vee in neck. Where too much has been taken out of the side seam, alter as shown on Section 6 (Diagram 53).

Crease Low at Side Neck (Section 18)

Features.—This is a defect which sometimes escapes the customer's observation, but it spoils the look of the fronts and should therefore be altered. At the shoulder seam the collar is all right. It is at the top of break seam where the trouble lies.

Cause and Remedy.—If the crease has been marked too near the neck, this will have to be adjusted as shown at point 1, dotted lines, and a new collar cut. The other cause is a short back balance, which does not allow the coat to come forward on the figure properly.

To remedy: As dash lines at 2, 3, and 4—or pass the backs up on side seam, as 5 and 6.

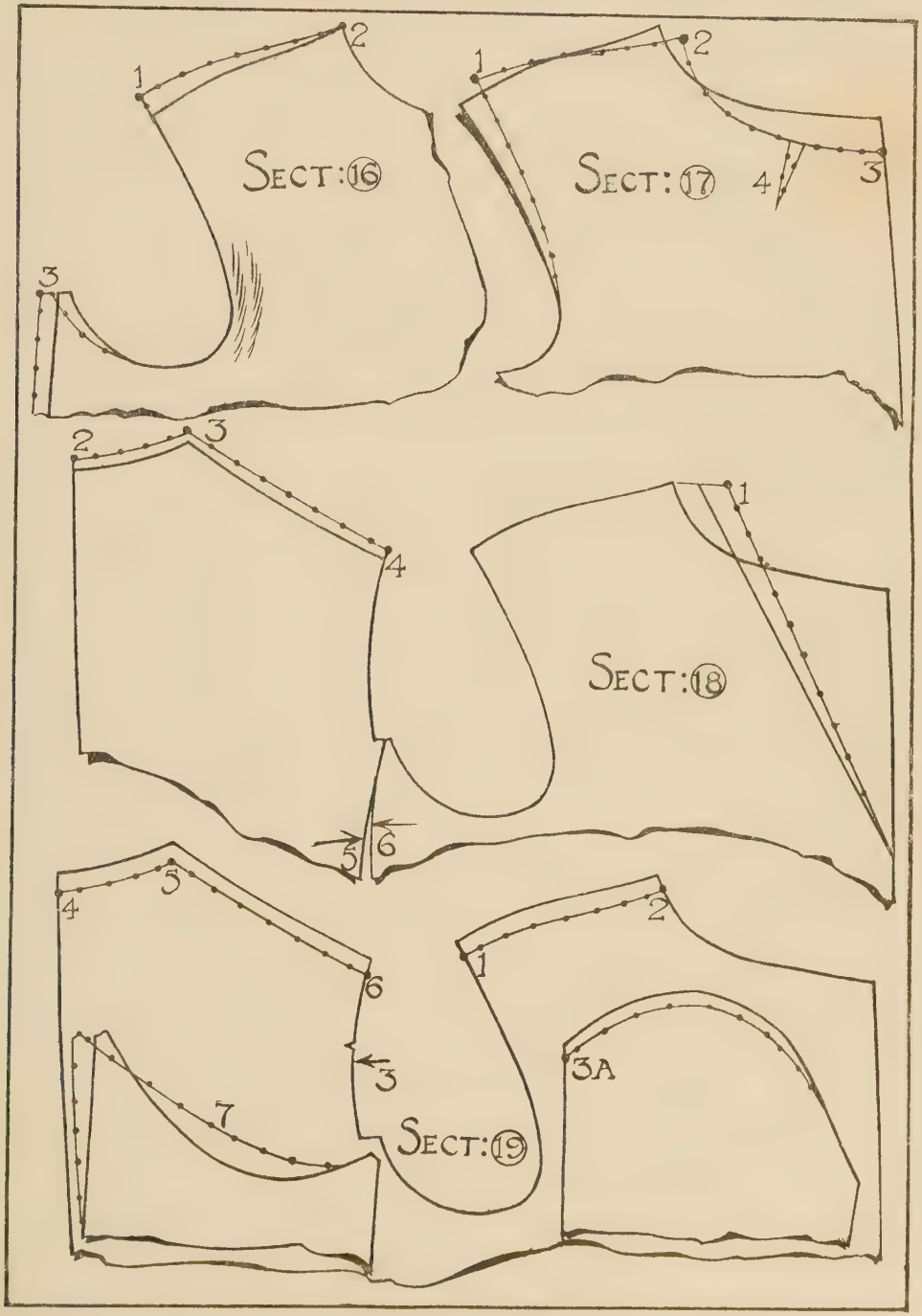


DIAGRAM 56.

Coat Lifting when Arms are Raised (Section 19)

Features.—The wearer in this instance finds it extremely difficult to raise his arm. The coat hangs on the muscle of the arm when reaching upward and causes the sleeve to drag very badly. When fastened, the body part rides up on the figure.

Cause and Remedy.—This is due either to a too deep scye or a badly cut sleeve. The former can be ascertained by placing the hand under the armpit, and should be remedied by lifting the coat bodily as shown by dotted lines at 1, 2, 3, and 4, 5, 6. If the sleeve is the trouble, then it has been cut too hollow and requires straightening as shown at 7. Points 3 and 3A show the necessary alteration to the pitch and sleeve after the shoulder has been adjusted.

Diagram 57

TIGHT SCYES (SECTION 20)

FEATURES.—Although the old adage that "a tight scye is felt rather than seen" is true in some respects, that is no reason why we should await complaints from a customer before deciding that a scye is uncomfortable. When a scye is really tight, there are, as a rule, sufficient symptoms in attendance to convey the fact, and by the character of these the fitter should be able to ascertain the cause.

When a scye is tight, either the circumference is too small, or its position (vertically or laterally) is wrong. The degree of tightness may also be affected by the disposition of the neck and shoulder section.

CAUSE AND REMEDY.—The following are some of the chief contributors:

Insufficient Front Scye Distance (*Section* 20A)

What is meant by the above is that the distance from the centre of the back to the front end of the armhole is not great enough for the figure. This frequently occurs in muscular men, and one of the worst possible things to do in the circumstances is to hollow out the scye. The correct remedy is to let out the side seam as shown at point 1. Failing that, advance the shoulder and scye as outlined by 2, 3, and 4.

Scye not Large Enough (*Section* 20B)

The symptoms attendant on this cause are: A small fold at the scye front, pressure on the shoulder-bone, and slight uneasiness at the crease row of lapel. The fault is a too depressed shoulder end and can be remedied by letting out the forepart inlay as shown at 5 and 6. The back pitch will require raising slightly at 8 and the sleeve dropping at 7.

Short Front Shoulder (*Section* 20C)

Where the tightness is due to a shortness from the front of scye to the neck it will readily be discerned. The shoulder will show a diagonal crease and the hip section will fit rather closely. A combination of this fault and that mentioned under Section A is most painful.

To remedy: Let out the shoulder inlay as shown at 9.

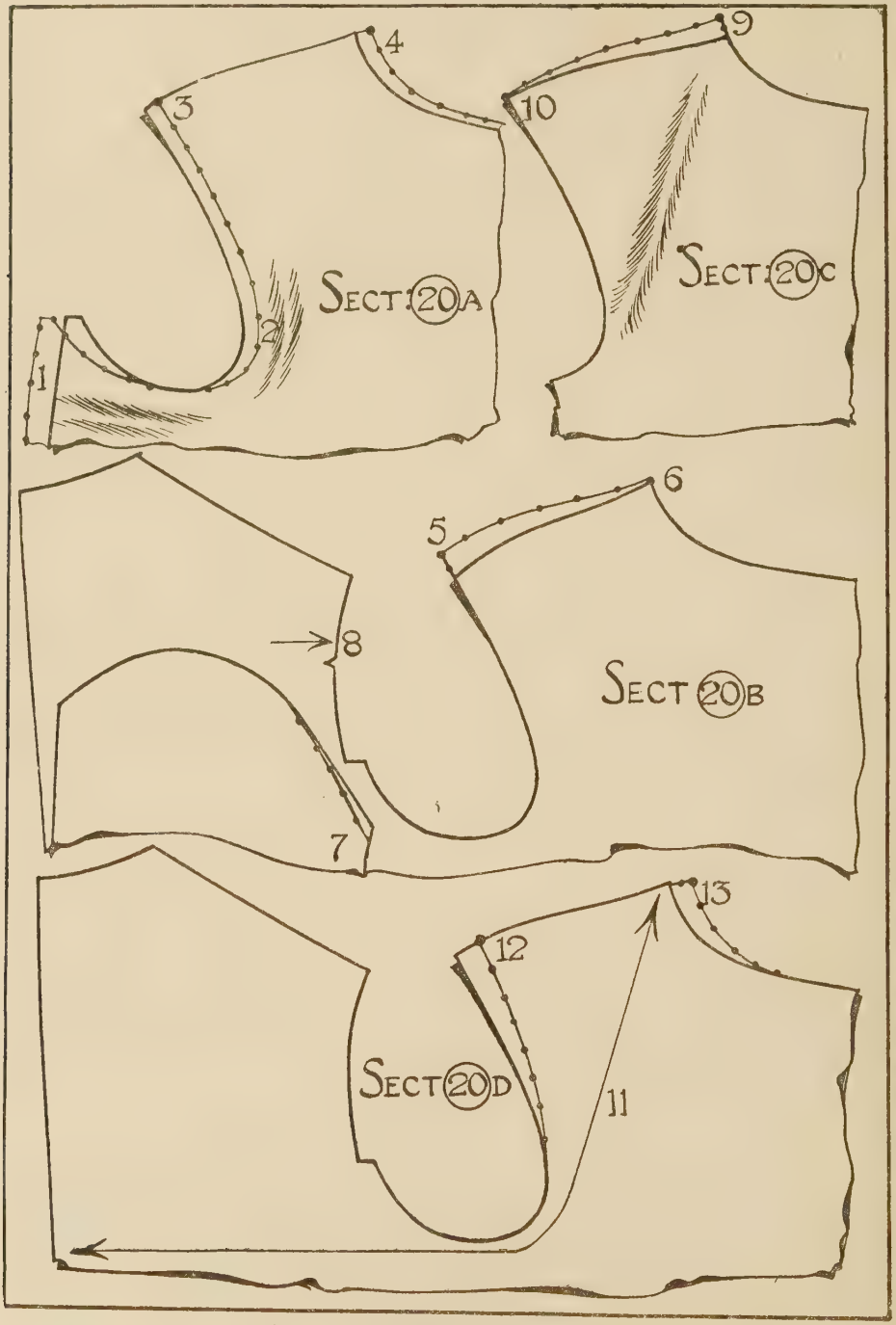


DIAGRAM 57.

Whether the shoulder end at 10 is let out depends upon the condition over the bone.

Shoulder too Crooked (*Section* 20D)

If this is the cause of the trouble a distinct drag will be noticed over the blades at the least movement of the arm; the over-crooked shoulder producing a shortness from the neck along under the scye to the back centre seam as shown by arrow line at 11.

To remedy: Straighten the shoulder as shown at 12 and 13.

To hollow out the scye, as some cutters do as an alternative, will absolutely " kill " the coat.

OVERGARMENTS

Diagram 58

Chesterfield Difficult to Get On (Section 21)

Features.—This very annoying defect is one the customer is bound to resent. The coat presents a reasonable appearance when on, but it takes an effort to get it well "home" on the shoulders.

Cause and Remedy.—With the ordinary armhole the cause may be due to a cotton or inferior sleeve lining. If so, substitute a glissade. It is, however, more often due to a close shoulder section, for overgarments will take any amount of scye room. This can be remedied by letting out the shoulder as at 1 and passing the backs up a little as shown at 3 and 4.

Badly Hanging Back in Raglan (Section 22)

Features.—The backs of Raglan or Sac overcoats frequently hang in an inelegant series of folds from the blades and at the centre of back, instead of being nicely draped at the back scye and forming the so-called "box" effect.

Cause and Remedy.—The fault is partly bad cutting, but if this is remedied, it must be backed up by intelligent manipulation on the part of the workman. The correct procedure is as follows: Take the old back and swing it in from the blades (1) to 2″ at the bottom (2). Let out the sides 2″ at (3) and give a little extra at the top at (4). Have the back scye drawn in well at (5) (wavy lines).

Ripples in Centre of Raglan Sleeve (Section 23)

Features.—The sleeve has rather a cramped appearance, and little creases run horizontally across the centre seam of the sleeve at the shoulder end.

Cause and Remedy.—The figure has evidently rather square shoulders and the distance between the "horns" in the sleeve draft is insufficient.

To remedy: Let a wedge in the pattern as shown at 1 and 2. This has the effect of opening the "horns," as shown by dotted lines at 3 and 4.

Raglan Sleeve Bulging at Centre Seam (Section 24)

Features.—The centre seam in this instance bulges out in an unsightly fashion at the shoulder end.

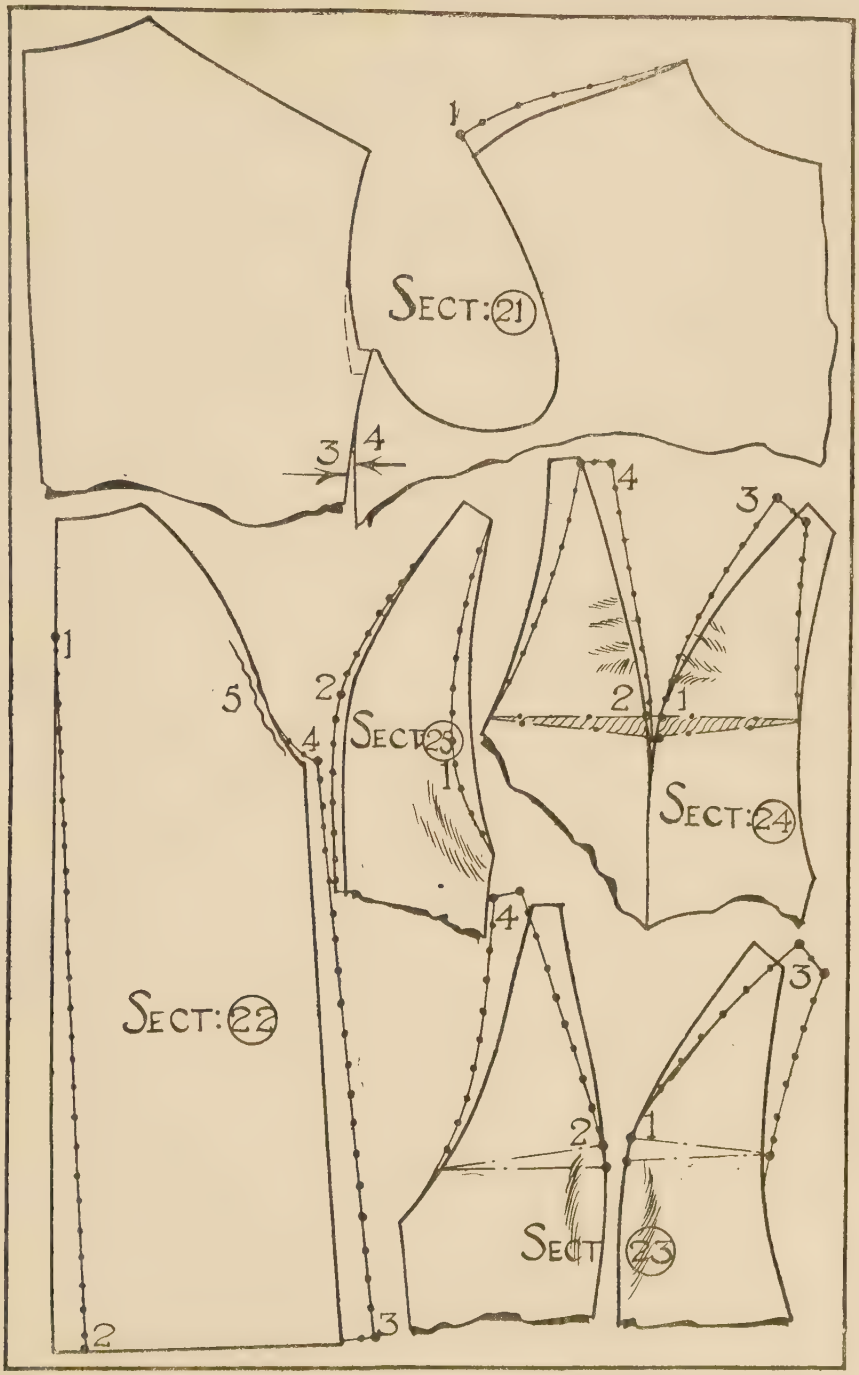


DIAGRAM 58.

CAUSE AND REMEDY.—In this case the "horns" are too far apart; the figure apparently being small in the shoulders and sloping. The remedy is the reverse of Section 23, a wedge being taken out as shown at 1 and 2. The altered position is outlined by dotted line at 3 and 4.

CURVED CREASE AT FOREARM (SECTION 25)

FEATURES.—The sleeve does not hang nicely, a crease forming at the top of the forearm seam.

CAUSE AND REMEDY.—This is due to insufficient hollowing of the front diagonal seam. The remedy is shown by dotted lines at 1, where the front is scooped out more. Let out a little at 2.

BODYCOATS

Diagram 59

Pleats Gaping (Section 26)

Features.—The back pleats, instead of hanging parallel with the skirt pleat, swing open towards the bottom. The side of the skirt will ruck up a little below the waist seam.

Cause and Remedy.—The fault is either due to a short front balance or insufficient spring to the skirt. If the former, there will also be trouble at front scye, and the remedy will be to let out the inlay at neck as shown at 1 and 2. The remedy for the skirt is to give more spring as shown at 3 and 4, dash lines, or take a piece off back as 5 and 6.

Pleats Overlapping too Much (Section 27)

Features.—The waist section is all right in this instance, but the pleats overlap more at the base than is intended.

Cause and Remedy.—The cause of this trouble is too much spring at the back of skirt.

To remedy: Take a piece off as shown by dotted lines at 1 and 2, or round the waist seam as per dotted lines at 3 and 4.

Fullness on Blade Seam (Section 28)

Features.—The coat appears all right in the waist and neck region, yet over the blade-bones on the curved seam there is looseness.

Cause and Remedy.—The cause here is over-suppression of the blade seam at the waist. This must be let out as shown at 1 and 2, dotted lines. If the waist is now big to measure, the reduction can take place at the underarm seam, as shown by line 3 to 4.

It is not a wise policy to reduce the round over the blade by taking a piece off as shown at 5, Section 28A. This is detrimental to the fit round the chest and neck section.

Hanging Away below the Blades (Section 29)

Features.—The back section hangs in a shapeless fashion below the blades. The waist is nowhere near the figure and the pleats tend to overlap.

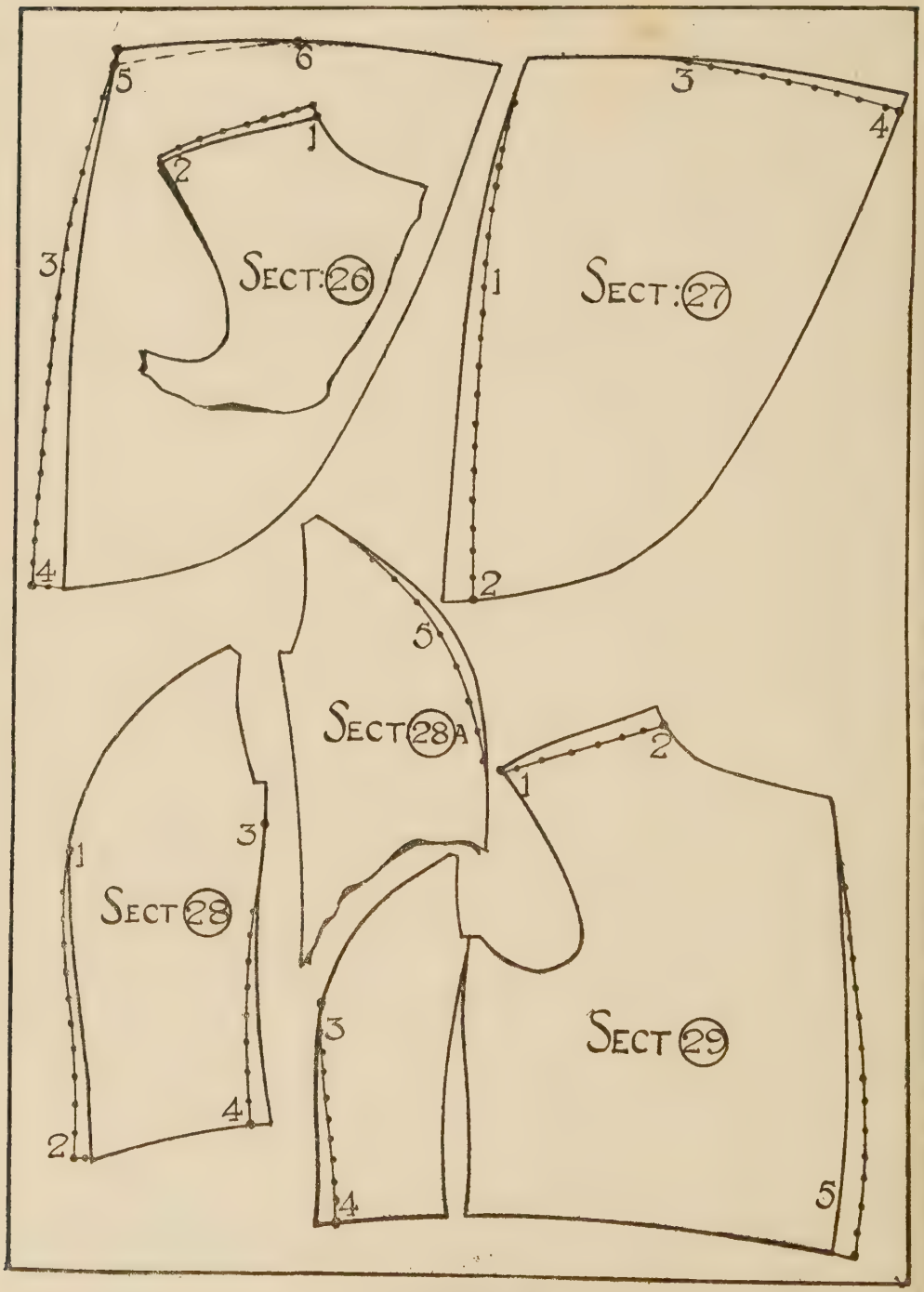


DIAGRAM 59.

CAUSE AND REMEDY.—If the front swings away, then the cause is a too long front balance, and the forepart will have to be shortened across as shown at 1 and 2. If, however, the figure is prominent in the blades and flat in the seat, then there is insufficient indent in the back.

To remedy: Take in the side-body as shown at 3 and 4 and add a little on front waist at 5.

SLEEVES

Diagram 60

Diagonal Creases from Crown (Section 30)

Features.—In this defect diagonal creases run from the crown towards the fore and hindarm. The under-part of the sleeve near its sewing-in point is very full and unsightly. As far as ease goes, the sleeve is excellent.

Cause and Remedy.—The creases denote a shortness from the crown, the whole sleeve being drawn up. The term "crown" as it applies to the sleeve is the amount of round given above the line connecting front and back pitches as shown at 1 and 2, Section 30A.

The remedy can be carried out either by taking a little off each side of the sleeve as shown at 3 and 4 on Section B—dotted lines, or by lowering the forearm at 5, Section C and raising the back pitch to agree (6).

Sleeve Hangs too Far Back (Section 31)

Features.—The accepted position for the hang of the sleeve when the coat is held over the hand is midway across the pocket. In this case it hangs too straight. When on the figure it rides up on the forearm with the least forward movement of the arm.

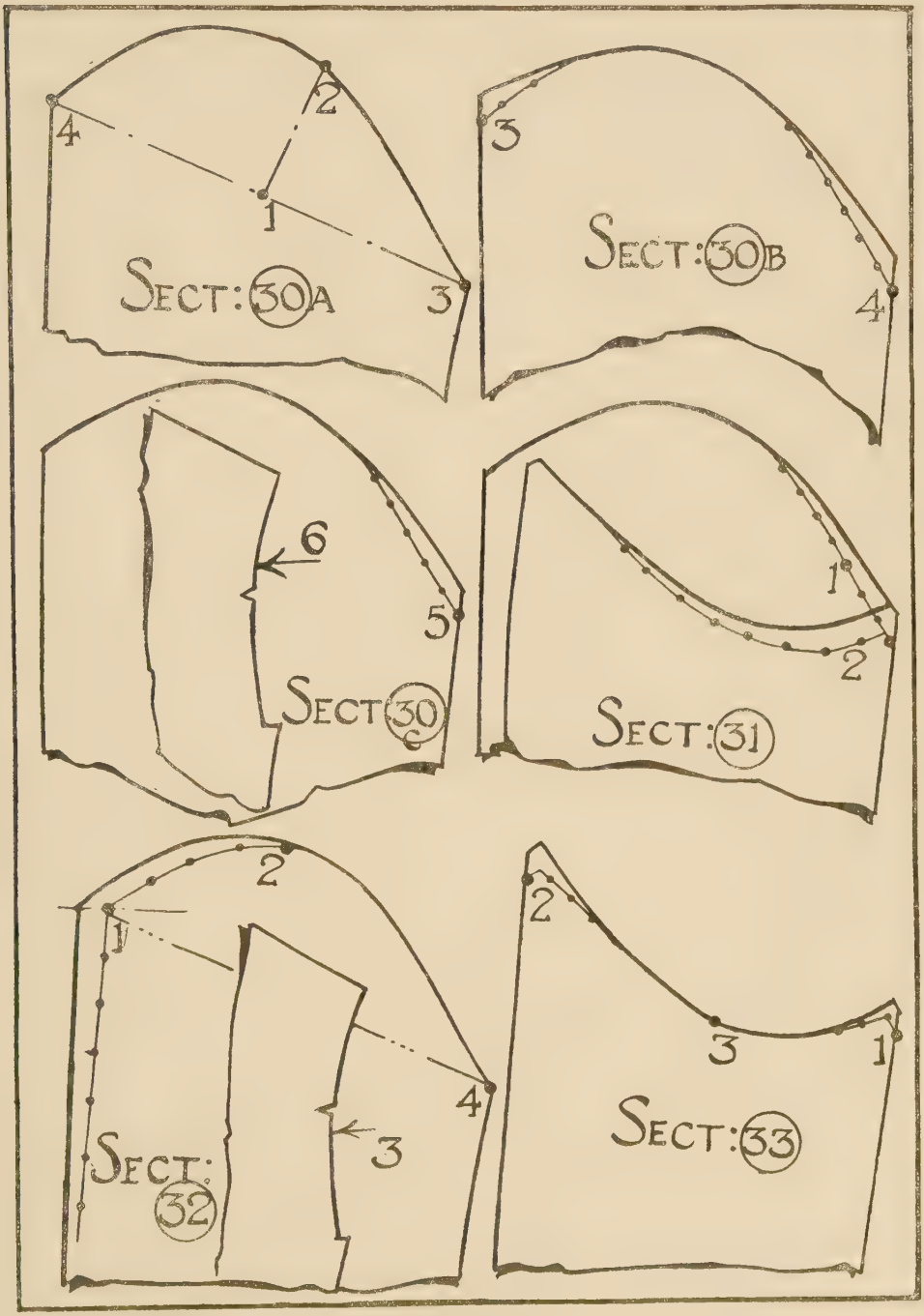
Cause and Remedy.—The usual remedy is to swing the pitches in the coat round a little; but this is apt to expose the forearm seam too much. The sleeve is best altered as shown by dotted lines at 1 and 2.

Sleeve Head too Full (Section 32)

Features.—There is far too much fullness in the sleeve-top; although a little is essential, the workman cannot get it all into the scye without pleating.

Cause and Remedy.—This may be due to badly cut sleeves. It also may be the result of an altered shoulder after a try-on.

To remedy: Either reduce the sleeve as shown by dotted lines at 1 and 2; or, if the shoulder has been altered, drop the pitch at the back as shown at 3. If the circumference between the pitches on the coat was taken and applied from 4 to 1, this difficulty would not arise.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SECT: 33

DIAGRAM 60.

Dragging when Arms are Raised (Section 33)

Features.—When the arms are raised to the head or in an upward direction, the body part is drawn unduly out of position and the sleeve drags over the arm.

Cause and Remedy.—If the armhole is not too deep, then the cause of the trouble is a too hollowed undersleeve.

To remedy: Reduce the sleeve at the hind and forearms as shown by dotted lines at 1 and 2, and straighten out to the centre at 3. The length will have to be increased to compensate.

Diagram 61

Fullness at the Hindarm (Section 34)

Features.—This is one of the most common defects, and one of which customers most frequently complain. When the arm is at the side, festoons of surplus length congregate below the back pitch of sleeve.

Cause and Remedy.—A little of this is essential for the free action of the arms, but if overdone it is a sign of bad cutting and also bad workmanship. The cause of the trouble is excess hindarm length, badly hollowed undersleeve and insufficient fullness below pitch.

To remedy: Lower hindarm as shown from 1 to 2 on top side and 3 on underside, Section A. Hollow undersleeve well at 4, and see that it is fulled on in the region of wavy line.

Sleeve Tight over Muscle of Arm (Section 35)

Features.—When the arm is down at the side the sleeve may appear perfect, yet as soon as the arm is brought forward, the sleeve is drawn tightly over the muscle and the forearm rides up. The coat is also dragged out of position.

Cause and Remedy.—This is a most confusing defect, because it has so many possible causes. The sleeve itself may not be at fault, for any of the following defects in the body part may be responsible: short back balance; too crooked shoulder; insufficient distance from back to front scye, and a too deep scye. As regards the sleeve: the undersleeve may be too hollow or the forearm point too low—which results in a narrow topside sleeve. In the former case the remedy would be to straighten out the hollow as dotted line from 1 to 2. But in the latter, a new sleeve is essential, altered as shown by points 3 and 4, Section A.

In any event, a little longer back balance provided as shown by points 5 and 6, Section B, would be beneficial.

Crown too High (Section 36)

Features.—In this instance the sleeve appears narrow across the summit and small horizontal creases form below the wadding.

Cause and Remedy.—The fault here is too much crown height, and, unless there is an inlay down hindarm of topside, it will mean a new sleeve. Remedy as shown by dotted lines at 1 and 2.

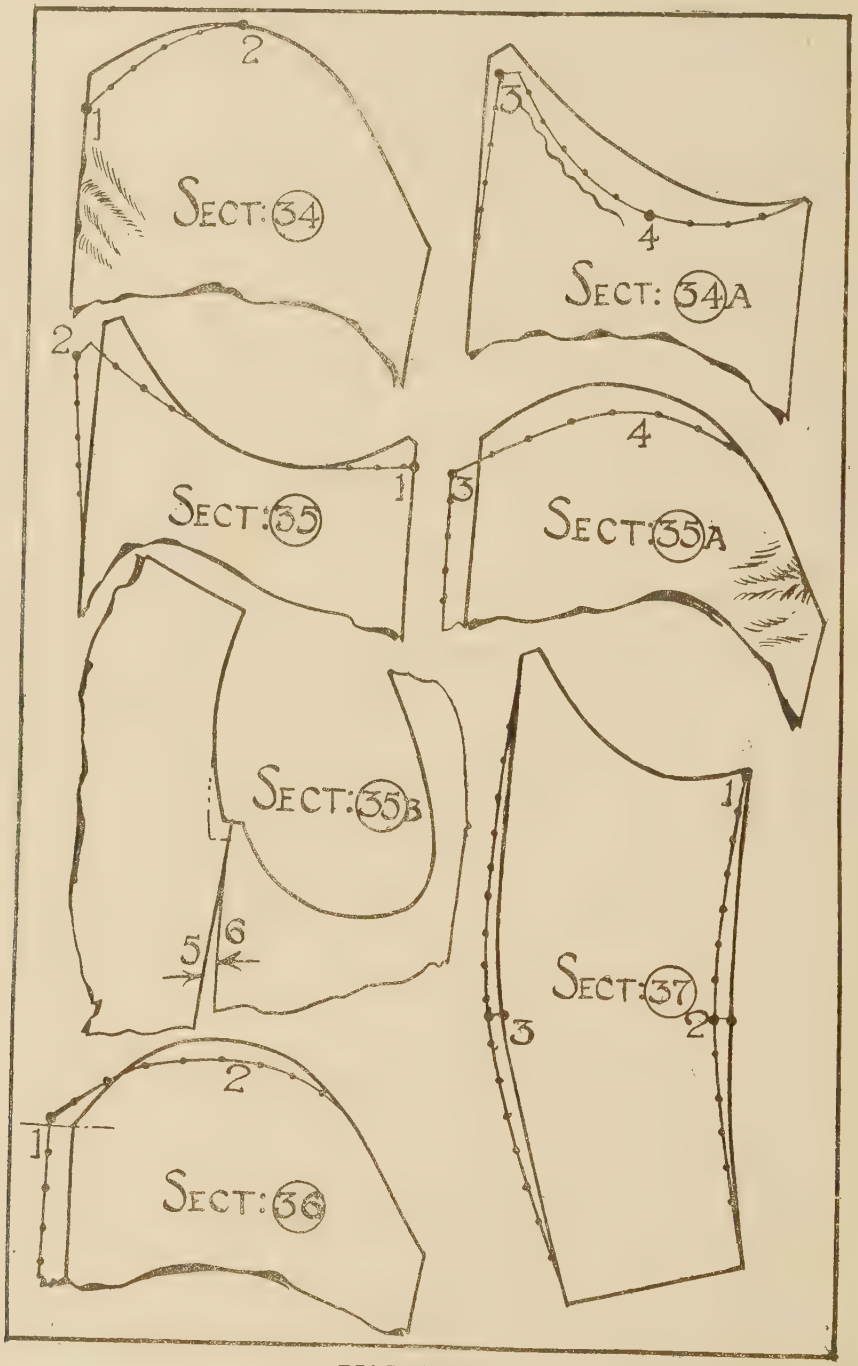
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DIAGRAM 61.

Front Seam too Forward at Cuff (Section 37)

Features.—The forearm seam comes round too much to the front of the arm at the cuff.

Cause and Remedy.—This usually occurs when the sleeves have not been put together fairly, or it may be due to the undersleeves being cut with less curve than the topside above the elbow.

To remedy: Take a piece of undersleeve as shown at 1 and 2, and let out the hindarm seam to compensate at 3.

VESTS

Diagram 62

Wrinkles in Shoulder (Section 38)

Features.—This is a trouble that appears with great frequency. The creases run from the side of the neck at the shoulder seam to hollow of the shoulder. The neck is uncomfortable.

Cause and Remedy.—One of the misleading features about this defect is that the direction of the creases appears to denote a shortness in front shoulder. The remedy for this has often been tried, but without success. The trouble is due to either one or a combination of the following: narrow back neck, too straight a shoulder, or a short back balance. The first error does not provide sufficient neck diameter; the second does not provide sufficient length to the top button, and a short back balance is responsible for a shortness from the neck, round back scye, to front scye, which draws the forepart shoulder against the bone.

The remedy for the back neck is shown by dotted lines at 1 and 2, the forepart being reduced as shown at 3. To make the shoulder more crooked, take a piece off as shown at 4 and add on at 5, Section A. To lengthen back balance, take a piece off top of side seam as shown at 6, Section B.

Gaping Open at Neck (Section 39)

Features.—When fastening up the buttons, those at the waist appear a little tight. When fastened, the neck opening gapes very badly.

Cause and Remedy.—The fault here is a shoulder that has been cut too crooked, the trouble being made more pronounced by shortness in the back section.

To remedy: Straighten the shoulder as shown by dotted lines at 1 and 2, and pass the back up at the side seam by clearing top of back as shown at 3.

Tight on Top Buttons (Section 40)

Features.—Difficulty is experienced in fastening up the fronts; when fastened there is a pronounced drag across the foreparts over the chest.

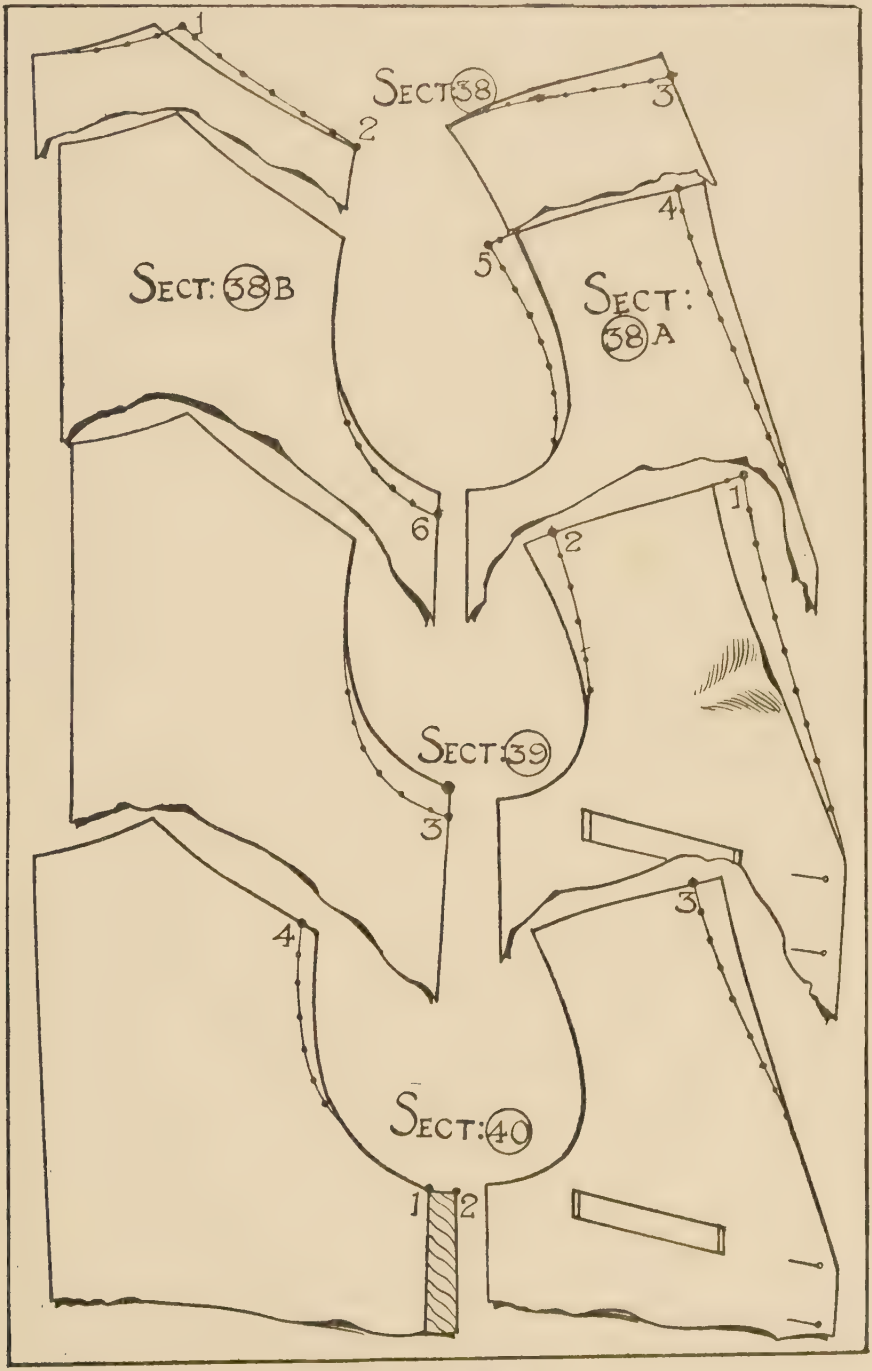

DIAGRAM 62.

CAUSE AND REMEDY.—The vest may have been cut too small in the first instance. If this is not so, then there will be fullness at the top of the side seam.

To remedy: Let out the side seams all the way down as shown by dotted lines at 1 and 2; this may of course mean a new back. Take a piece off the neck as shown at 3, and make the shoulder narrower by reducing the shoulder seam of back at 4.

Diagram 63

Too High in Neck (Section 41)

Features.—The neck of the vest may show above the coat at the sides; on the other hand, the excess length may be crushed down into folds around the base of the linen collar.

Cause and Remedy.—The cause of the trouble is the excessive slope given to the shoulder. The shoulder ends are binding on the figure and will not allow the neck to sit properly.

To remedy: Let out the shoulder end of back part, where the inlay usually lies—as shown by dotted line 1 to 2. Sink the forepart neck from 3 to 4.

Dragging across Front Waist (Section 42)

Features.—When the vest has been worn once or twice, furrows appear across the waist. There is also a strain on the lower buttons.

Cause and Remedy.—This is due either to faulty distribution of the waist measurement or the back balance is too short. For the latter cause one must expect further symptoms in the shoulder region. If it is the back balance, then lengthen by lowering scye at side seam at 1. If more size is required at the front, let out at 2 and take in the back waist at 3 to 4.

Bulging at Front of Scye (Section 43)

Features.—When the wearer is seated this defect becomes very pronounced, a deep fold forming across the front and the opening gaping badly at the base.

Cause and Remedy.—The fault here is a too long front balance. If the fronts were unfastened they would swing back into the scye.

To remedy: Either take a piece off the shoulder as shown at 1 and 2, dotted lines, or pass the forepart down on the side seam as shown by points 3 and 4.

Neck Creeping under Collar (Section 44)

Features.—This makes the vest very uncomfortable; no matter how frequently the wearer adjusts the neck, the edges of the foreparts eventually find their way under the linen collar. This defect is very prevalent with long-necked people.

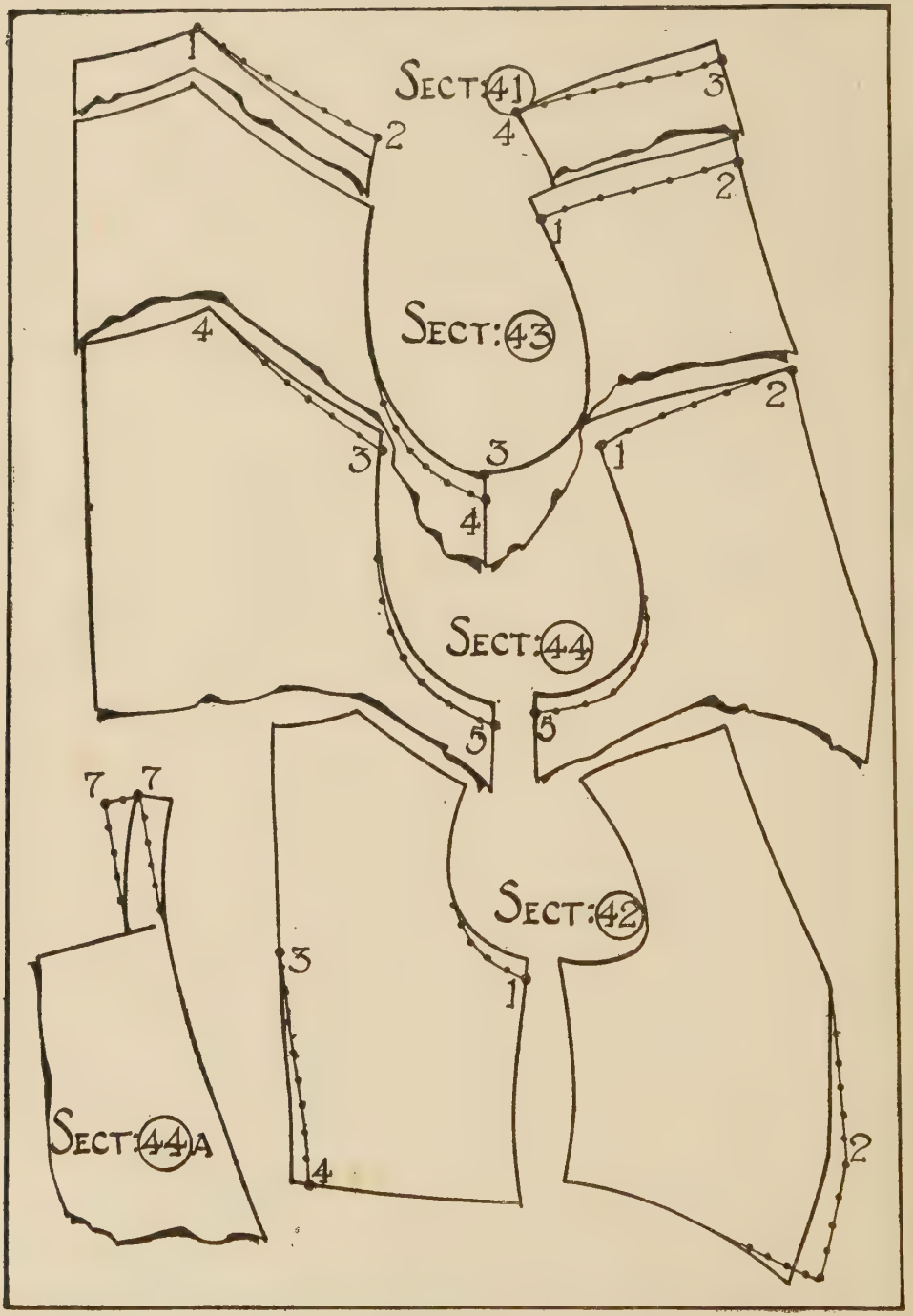

DIAGRAM 63.

CAUSE AND REMEDY.—If the neck appears low all the way round with practically no collar stand, then the shoulders have not sufficient slope for the future.

To remedy: Take in the shoulder ends as shown at 1 to 2 and 3 to 4, and lower the scye a little at 5, Section 44.

If the back balance is short and the neck is low behind at the collar stud, the linen collar will soon ride over the edge of the vest. The remedy here is to pass the backs up on the side seam as shown previously at 1 in Section 42.

Another frequent cause is insufficient neck diameter, which is chiefly brought about by a badly cut neck-band. This should be cut straight without any inward curve, as shown by dotted lines at 7, Section 44A.

Diagram 64

Vest too Short in Length (Section 45)

Features.—It occasionally happens that a customer complains about his vest being too short. With the present vogue of straight bottom D.B. vests this may easily occur.

Remedy.—It is understood that the cutter wishes to save the expense of new material. If the vest is in the try-on stage, and there is ample inlay at the base of the back, no extra expense need be incurred, but if this is not so, then a fresh length of back lining will have to be used. It is much better in making the alteration to re-cut the pattern as follows: take the old back and lengthen the balance by dropping the side seam as shown at 1, dotted lines. Next, give a similar amount of length to the front by adding a piece across the shoulder, as at 2 and 3.

Dress Vest Loose at the Opening (Section 46)

Features.—The general complaint in dress vests is the looseness at the opening when the wearer is seated.

Cause and Remedy.—Whilst this is due partly to the very long and open neck that is given to these vests, the defect could be avoided by giving a longer back balance than usual and also by taking the precaution to tighten the edge of the opening by cutting the forepart across as shown in the diagram and overlapping the front at 1 to 2. This will open the scye front a little at 3, but this could very well be taken away in a small dart from 3 to 2. To lengthen the balance, extend the back at 4, 5, and 6.

Loose at Top of Side Seam (Section 47)

Features.—When the vest is tried on, the top of the side seam appears too large. The fronts at the waist show a little tightness on the buttons.

Cause and Remedy.—The cause of this defect is an over-suppressed side seam. To take in the top of the side seam would make the vest tight round the chest. The correct remedy is to let out the waist as shown by dotted line 1 to 2, and take in a corresponding amount at the back at 3.

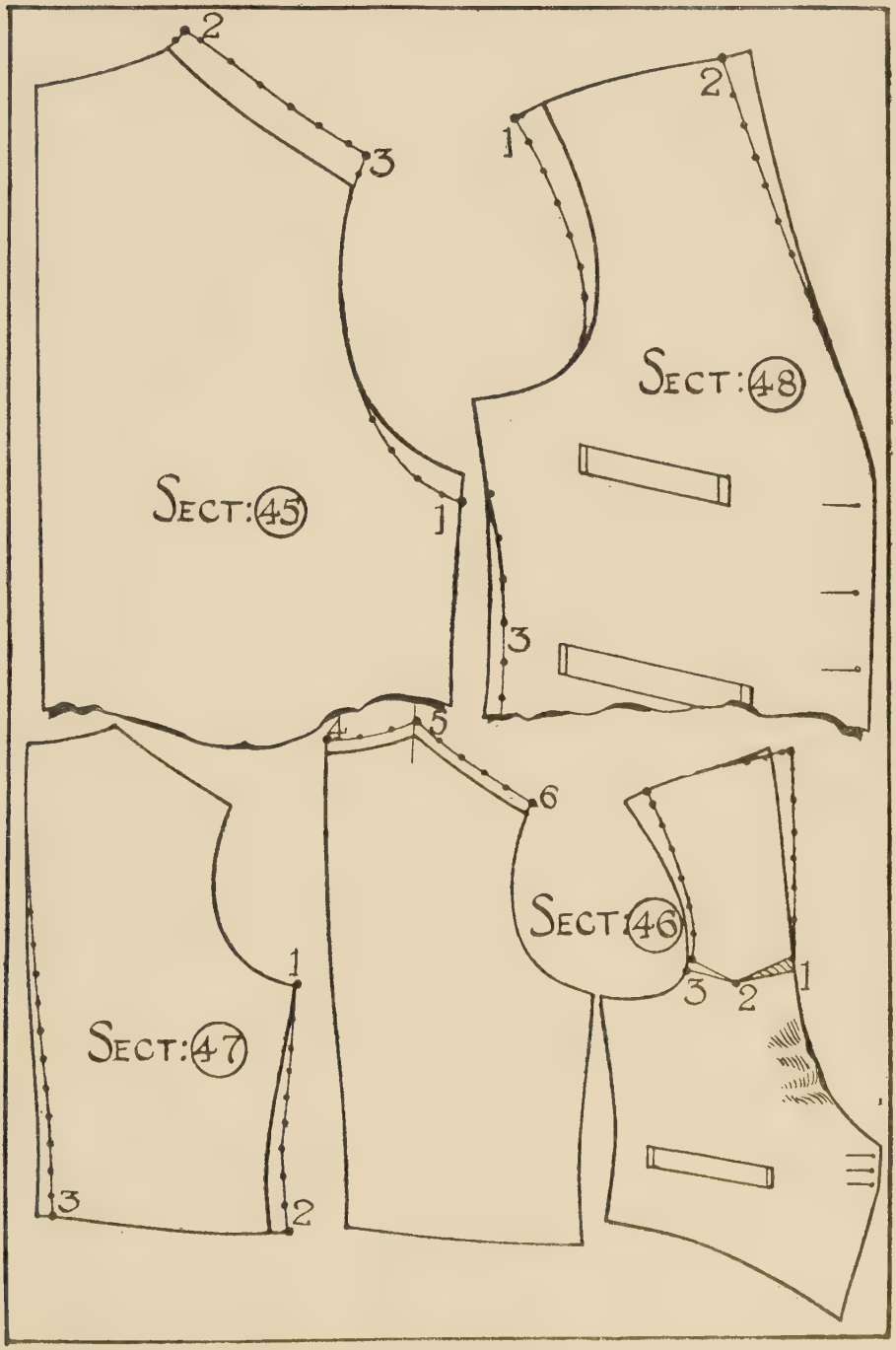

DIAGRAM 64.

Loose on Lower Buttons (Section 48)

Features.—There is a distinct drag on top button and the lower ones are too loose.

Cause and Remedy.—The vest has been cut too " straight " in the shoulder.

To rectify: Alter as dotted lines at 1 and 2. If there is no inlay at the scye at 1, a narrower shoulder will have to be given and the back adjusted to correspond. Take in a little at the side at 3.

TROUSERS

Diagram 65

Fullness in Lap (Section 49)

Features.—When the wearer is sitting an abundance of material congregates in the lap. There is also a slight pressure at top of the fly.

Cause and Remedy.—The trouble may be due to a too receding fly seam. In that case, the fronts will have to be advanced as shown at 1 and 2, dotted lines.

A more frequent cause is insufficient seat angle and a small fork.

To rectify: Let out the fork at 3 and throw the seat line back as outlined by dotted lines 4 and 5, Section 49A.

Too Much Material Below Seat (Section 50)

Features.—There is a quantity of surplus material below the brow of the seat which, whilst being suitable for working men's trousers, would be strongly condemned by the dressy man.

Cause and Remedy.—This is due to excessive seat angle and created by inclining the seat line too much.

To remedy: Let out the inlay at the top of seat seam at 1 to 2 and take in the side seam at 3 and 4.

Surplus Material at Top of Leg Seam (Section 51)

Features.—When standing with feet in a natural position, excess length is noticed at the top of leg seam. The trousers may appear short in the leg, although they are full to measure. The bottoms cling to the inside of the boot.

Cause and Remedy.—This is due to cutting what is known in tailoring circles as a too "open" leg. If the wearer opens his legs slightly the creases will disappear. The remedy will be to let out the inlay at the leg seam at the bottom (1) and run out to nothing at the fork (2). The side seam will have to be reduced a corresponding amount as shown at 3 and 4. Reduce the fork of topsides a trifle as shown at 5.

"Roping" up the Seat Seam (Section 52)

Features.—With this defect there is a chronic tightness up the back region. The closing seam is drawn up and a pleat

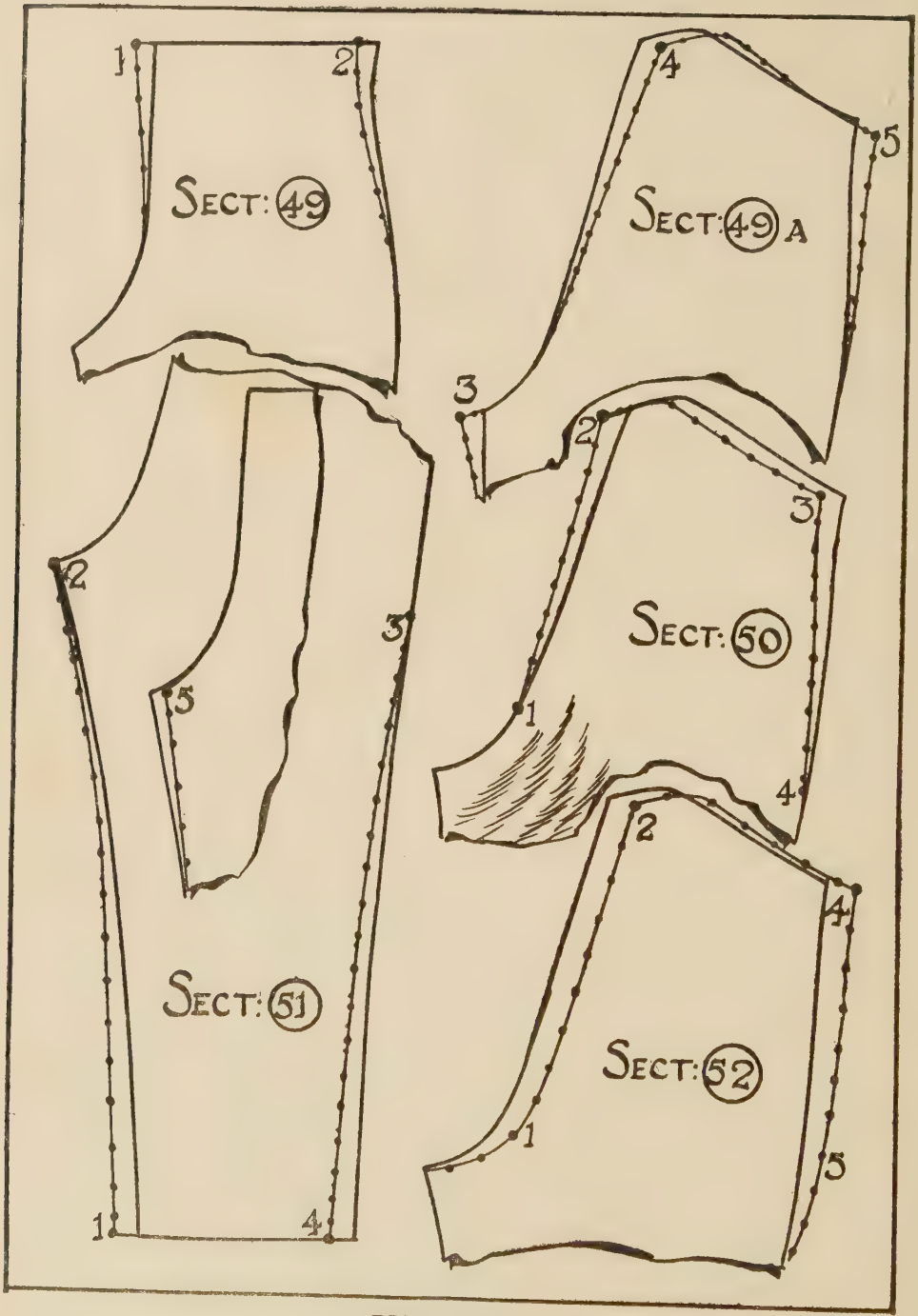

DIAGRAM 65.

forms on either side. There is also a strain on the knee when walking and a difficulty found in raising it.

CAUSE AND REMEDY.—The cause of the tightness is the shortness of the seat seam, the angle and run being too straight. With the English style of trouser cutting, this is generally the result of an attempt to give a clean-fitting seat.

To remedy: Hollow out the seat seam at the fork (1) and carry the new line parallel with the old one to the top (2). Let out the side at 4 and 5 to make up the measurement.

Diagram 66

Vertical Folds at Fork (Section 53)

Features.—The fork in this defect presents a very bedraggled appearance. Vertical folds, of what could correctly be termed " excess " width, form up on either side the fly and the upper part of the leg.

Cause and Remedy.—This is a defect typical of working-class trades, and is entirely due to excessive fork allowance.

To rectify : Reduce the fork as shown at 1, 2, and 3 on either top or undersides, or both.

Horseshoe Folds (Section 54)

Features.—The undersides in this defect have festoons of surplus material below the brow of the seat. Diagonal creases run from the fronts across the leg seam and the undersides cling to the calf of the leg. There may be a tightness in the fork when sitting.

Cause and Remedy.—This defect is usually noticed on men with prominent thighs and calves. Relief can be obtained for these figures by fulling on the topsides over the thigh and the undersides over the calf. Another remedy, and one that has been used successfully for this defect, is to let out the underside fork as shown at 1 and hollow the seat at 2. From 2 run out to nothing at the waist at 3 and let out the side seams at 4.

Crease Line Drawn towards Leg Seam (Section 55)

Features.—The trousers have had the crease pressed in its correct position, and in accordance with the cut of the trousers, yet, when on the figure, it runs in towards the leg seam at the bottom.

Cause and Remedy.—If on the right side only, the probable cause is that excessive " dress " has been taken out. If on both legs, the trouble must be attributed to insufficient seat angle.

To remedy : Bring in the seat seam at the top at 1 and run out into fork at 2. Let out side seam and compensate for the size lost, as shown at 4 and 5.

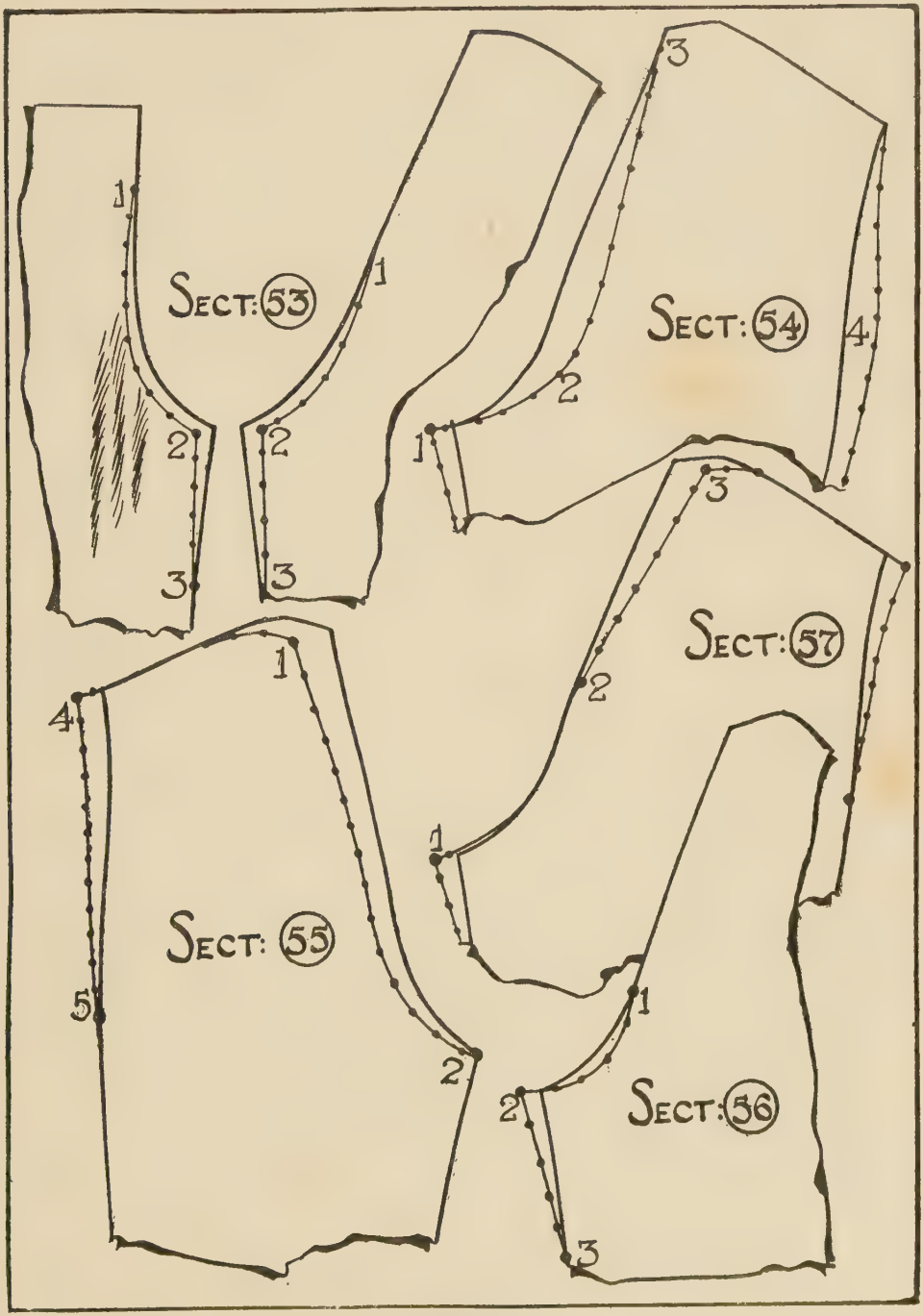

DIAGRAM 66.

Pressure on Front of Thighs (Section 56)

Features.—This defect is chiefly noticed when sitting. The topsides are drawn tightly over the thighs and creases run from the fork along the groin.

Cause and Remedy.—This defect is frequently noticed in American-cut trousers that have a very hollow seat run and a limited amount of seat angle. This type of cut demands an extra large fork, and a deficiency in this quarter is the most likely cause of the above defect.

To remedy : Let out the fork of undersides to the full extent of the inlay as shown at 1, 2, and 3, hollowing a little from 1 to 2.

Drags from Fork to Knee (Section 57)

Features.—Creases run from fork to knee when sitting.

Cause and Remedy.—This is due to insufficient fork or seat angle. Let out as shown at 1, and alter seat as 2 and 3.

A WEST END CUTTING ROOM.
By courtesy of Mr. Charles Howell, 30, Hanover Street, W.

CHAPTER XXIII

COLLAR CUTTING AND MAKING FOR GENTLEMEN'S GARMENTS

By PHILIP DELLAFERA

THE cutting and the making of collars for gentlemen's garments require a fair amount of skill, not only in the cutting, but even more so in the actual making up; for a coat that is well cut and nicely made up may easily be spoiled by putting on a bad collar.

Collars are the cause of many defects, and it is usually the "short" collar which gives the most trouble, being responsible for badly fitting shoulders, creases from neck-point downwards, and also for picking up of fronts. This last-named defect may be due to a short front balance, aggravated, of course, by the short collar.

On the other hand, collars must not be too long, and it is the finding of the correct length which requires skill and practice.

Apart from the ordinary step collar, there are quite a number of different styles: the Prussian collar, which is of the turn-down variety, is still worn on certain garments; the stand collar is worn on clerical garments; the stand and fall collar on certain military garments; the roll collar is not often used, but is, of course, sometimes required for dress wear; the convertible collar is also very useful.

The cutting of these collars in various designs is shown by diagrams 67, 68 and 69.

THE STEP COLLAR

Diagram 67. Section A

THIS diagram illustrates the upper portion of forepart and also the drafting of the collar to fit the neck.

First of all it is necessary to mark the crease edge of lapel, and in order to do this mark out 1" from neck-point (marked 1) to 2 and draw a straight line in such a position as to produce the length of lapel required.

Continue this line from 3 to 4, making the distance from 2 to 4 equal back neck quantity plus $\frac{1}{2}''$.
Sweep 5 from 4, making this equal to the difference between stand and fall of collar, viz. $\frac{1}{2}''$.
Square line 6–7 by line 3–5.
6 from 5 = the stand ($1\frac{1}{2}''$).
7 from 5 = the fall ($2''$).
Add $\frac{1}{2}''$ of spring at 8 and draw centre back seam from 6 through 5 to 8.
9 is fixed about $1\frac{1}{2}''$ back from end of lapel.
Draw sewing-on edge of collar from 6 to 9 as shown, the outline being obtained by going down $\frac{1}{4}''$ below the neck or gorge.
Make the collar end about $2''$ and complete fall edge as shown.

THE PRUSSIAN COLLAR

Diagram 67. Sections B and C

THIS type of collar fastens right up to the neck, and the forepart must be cut higher than the ordinary shape; the button-hole side must be reduced $\frac{3}{4}''$, so that the buttons come straight down the centre; this is not necessary in the case of a double-breasted front, which wraps over to the side.

SECTION B shows the top section of forepart; the notch in neck indicates the centre front where the collar ends meet; the outer line at front edge is the button side, whilst the inner line is the hole side, which has been reduced.

SECTION C illustrates the cutting of collar, which is drafted as follows:

Square construction lines 0, 1, 4.
1 from 0 = size of neck plus $\frac{1}{2}''$ ($8''$).
2 from 1 = $\frac{1}{2}''$.
Draw sewing-on edge of collar from 0 to 2
3 from 0 = $1\frac{1}{2}''$.
4 from 3 = $2\frac{3}{4}''$.
5 from 4 = $\frac{1}{2}''$.
Draw crease edge of collar from 3 to 1 and centre back from 0 through 3 to 5.
6 from 1 = $3\frac{1}{4}''$ and 6 from 5 = $10''$.
Shape fall edge and collar end from 1 through 6 to 5.

THE STAND COLLAR

Diagram 67. Sections D, E, and F

THIS collar also fastens up to the neck, but does not fall over; it is simply a straight-up collar and fits fairly close to the neck, fastening with two or three hooks and eyes at the centre of front.

The neck of coat is cut high up, similar to that of the Prussian collar.

SECTION D gives the outline, the notch indicating the centre of front or meeting edge of collar; the outer line at front edge is the button side, whilst the inner line is the hole side.

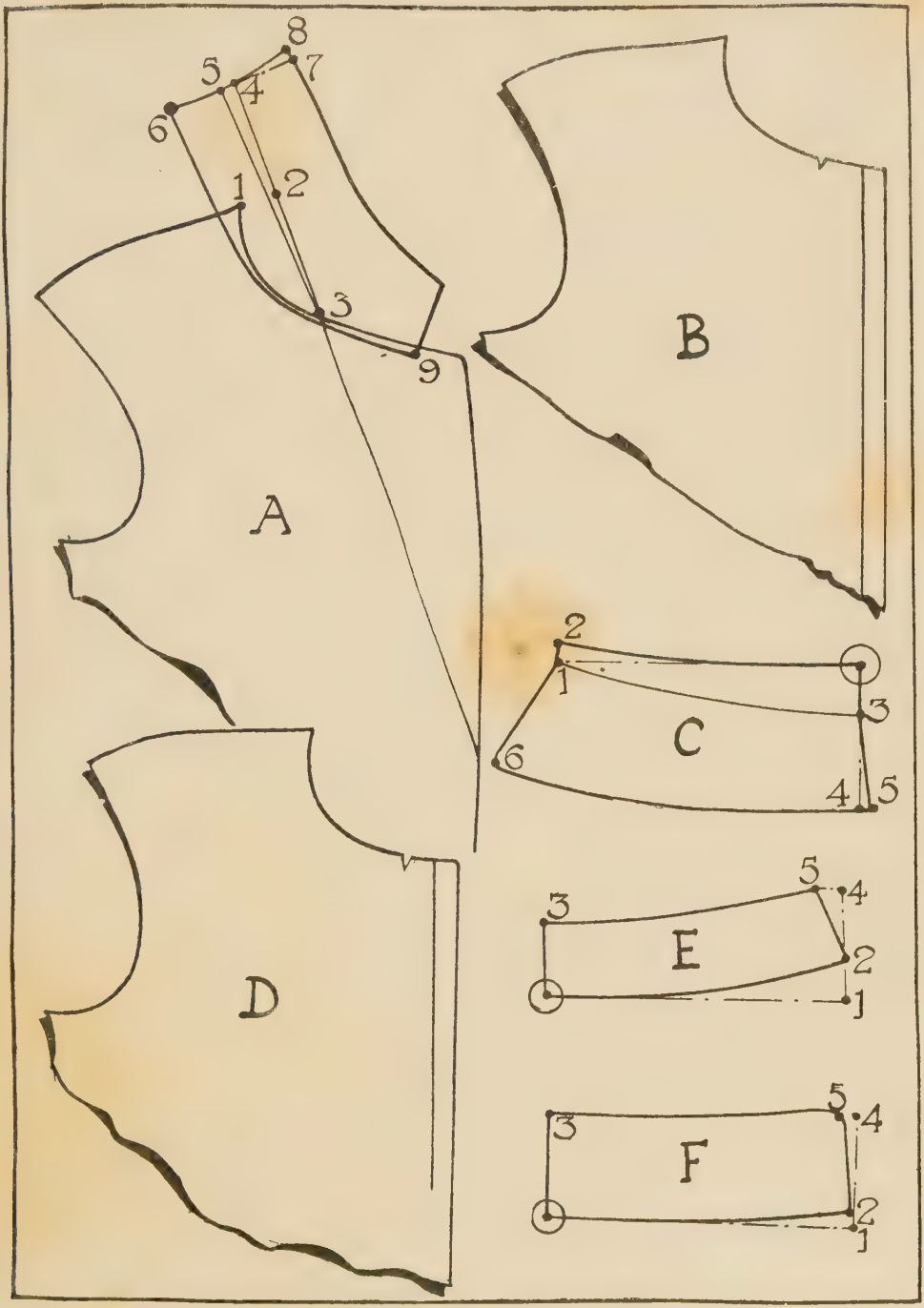

DIAGRAM 67.

SECTION E shows the cutting of the ordinary stand collar.

Draw construction line 0, 1.
1 from 0 = size of neck plus $\frac{1}{2}$″ (8″).
Square from 0 and 1.
2 from 1 = 1″.
Draw sewing-on edge of collar from 0 to 2.
3 from 0 = 2″.
4 from 2 = 2″.
5 from 4 = $\frac{3}{4}$″.
Draw centre back from 0 to 3; centre front from 5 to 2 and top edge from 3 to 5, hollowing it slightly between these two points.

SECTION F illustrates a deep stand collar; this must be cut much straighter than the other, so that it does not grip the side of neck.

To draft this collar, draw line 0, 1, and mark off the size of neck plus $\frac{1}{2}$″ (8″).
Square from 0 and 1.
2 from 1 = $\frac{1}{4}$″.
Draw sewing-on edge from 0 to 2.
3 from 0 = 3″.
4 from 2 = 3″.
5 from 4 = $\frac{1}{2}$″.
Draw centre back from 0 to 3; centre front from 2 to 5, and top edge from 3 to 5, hollowing slightly between these two points.

THE STAND AND FALL COLLAR

Diagram 68. Sections A and B

THIS type of collar is not used for ordinary garments; it consists of a stand which is cut the same as an ordinary stand collar, and a fall which is sewn on to the top edge of stand.

The outside collar may be cut without the seam, but if a seam is made, it must be arranged to come on the inside so that it will not show on the outside when the collar is made up.

SECTION A shows the upper portion of forepart; the neck is cut on the same lines as for a stand collar.

SECTION B illustrates the cutting of the collar, which is as follows:

Square construction lines 0, 1, 7.
1 from 0 = the size of neck plus $\frac{1}{2}$″ (8″).
2 from 1 = 1″.
Draw sewing-on edge of stand from 0 to 2.
3 from 0 = 2″.
4 from 3 = 1″.
5 from 4 = $7\frac{1}{2}$″.
Draw centre back of stand from 0 to 3; hollow top edge of stand between 3 and 5, and draw front from 2 to 5.
6 from 4 = $\frac{3}{4}$″.
7 from 6 = $2\frac{3}{4}$″.
8 from 7 = 8″.
8 from 5 = $2\frac{3}{4}$″.
Draw centre back of fall from 6 to 7; sewing-on edge from 6 to 5; fall edge from 7 to 8, and front from 5 to 8.

THE ROLL COLLAR

Diagram 68. Section C

THIS section illustrates the upper portion of forepart, together with the outline of collar, which forms a part of the roll.

The neck or gorge for this style is usually lowered at the front, so that a fairly straight collar is required.

To draw the crease edge of lapel, go out 1″ from neck point (1) to 2; then draw straight line as shown through point 3.
Continue this line from 2 to 4, making this distance equal the back neck quantity plus $\frac{1}{2}$″ ($3\frac{1}{2}$″).
5 from 4 = the difference between stand and fall $\frac{1}{2}$″.
Square 6 and 7 by line 3–5.
6 from 5 = the stand ($1\frac{1}{2}$″).
7 from 5 = the fall (2″).
8 from 7 = $\frac{1}{2}$″.
Draw centre back from 6 through 5 to 8; fall edge from 8 to 9, this being $\frac{1}{4}$″ below 10, which is the end of gorge, and complete the sewing-on edge from 6 to 9, drawing the line $\frac{1}{4}$″ below the neck of coat.

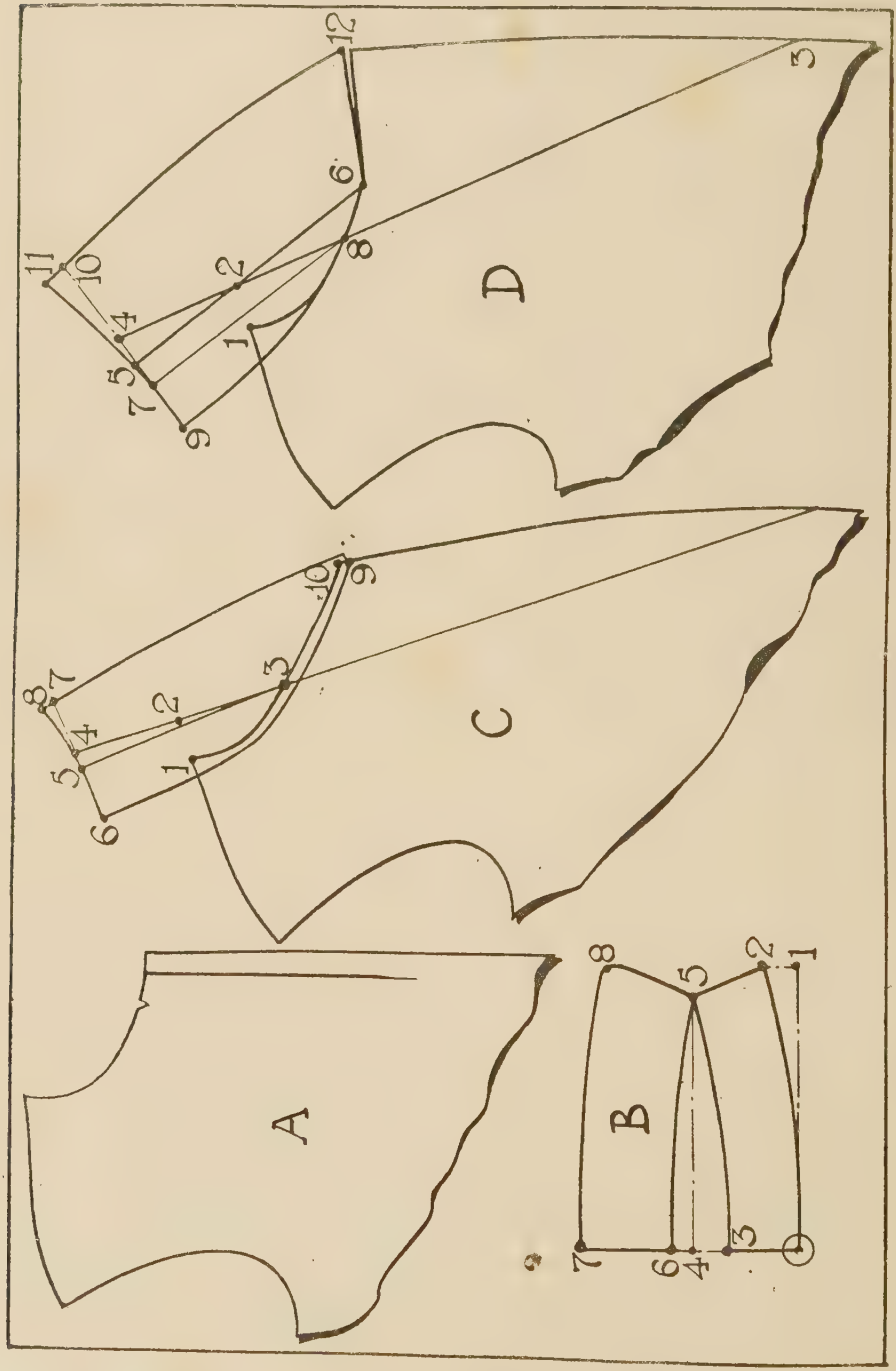

DIAGRAM 68.

THE CONVERTIBLE COLLAR

Diagram 68. Section D

THIS collar is a rather complicated affair, as it may be worn turned over like an ordinary step collar; or, if desired, may be worn buttoned up to the neck like the Prussian collar.

The neck must be cut in such a manner that it will be high enough when buttoned close up, and at the same time it must present a fairly good line when turned down in the usual way. This is plainly shown on diagram; the actual gorge is fairly high, and the step of lapel is only just raised a little, so that when the lapel is turned over, this portion runs slightly downwards.

The collar is drafted as follows:

The neck-point of forepart is marked by figure 1; go out 1″ from this point to 2, and then draw crease edge of lapel as shown from 3 through 2 to 4, making the distance from 2 to 4 equal the back neck plus ½″ (3½″).

Now sweep 7 from 4, making this equal 2″.

Draw straight line from 7 to 8, this latter point being located where the break line crosses the neck.

9 and 10 are squared by line 7–8.

9 from 7 = 1¼″.

10 from 7 = 4¼″.

11 from 10 = ¾″.

Draw centre back seam from 9 through 7 to 11; sewing-on edge from 9 through 8 to 6; fall edge from 11 to 12, adding a little round, and collar end from 6 to 12, this latter point being the end of lapel.

Draw another line from 5 to 6, making this parallel with line 7–8; the latter being the crease edge of collar when it is lying flat, whilst the former is the crease edge when the collar is buttoned up to neck.

VARIATIONS IN COLLAR CUTTING

Diagram 69. Sections A, B, and C

APART from the usual methods of producing collars, there are quite a number of fancy styles which may be used with success.

SECTION A shows the ordinary step collar drafted in such a way that the finished outline of both collar and lapel is shown; in order to do this the lapel must be turned back as indicated and the collar drafted as follows:

Points 1, 2, and 3 are obtained in the usual way to get the run of lapel.
Continue crease edge of lapel from 3 to 4, making the distance from 2 to 4 equal the back neck quantity plus $\frac{1}{2}''$.
Sweep $\frac{1}{2}''$ from 4 to 5.
Square 6 and 7 by line 3–5.
6 from 5 = $1\frac{1}{2}''$.
7 from 5 = $2''$.
Draw centre back seam from 6 through 5 to 7; sewing-on edge from 6 through 3 to 8; fall edge from 7 to 9, and collar end from 9 to 8, the latter point being about $1\frac{1}{2}''$ from end of lapel.

SECTION B illustrates another method of drafting a convertible or two-way collar; it is cut in three pieces, the seams being arranged to run in line with shoulder seams of coat.

To draft this design proceed as follows:

Points 1, 2, and 3 are produced or located as before; then continue the crease edge of lapel from 2 to 4, making this quantity equal to back neck plus $\frac{1}{2}''$.
Square 5 and 6 by line 3–4.
5 from 4 = $1\frac{1}{2}''$.
6 from 4 = $4\frac{1}{2}''$.
Square across from 2 to 7, making this equal to 4–6 ($4\frac{1}{2}''$).
8 from 7 = $1\frac{1}{4}''$.
Shape front portion of collar from 8 to 10 for the fall edge; 1 to 9 for the sewing-on edge, 1 to 8 for the joining seam, and 9 to 10 for the collar-end, these last two points being $\frac{1}{2}''$ below the lapel.
11 from 7 = $1\frac{1}{4}''$.
Draw the sewing-on edge of back portion from 5 to 1; fall edge from 6 to 11 and the joining seam from 1 to 11.
This seam provides the necessary spring, and therefore the centre back may be cut without a seam.

SECTION C portrays still another method of collar cutting; this plan is very useful when cutting material which will not stretch or shrink under the iron, as the necessary shaping of collar is obtained by placing a seam along the crease edge.

The crease edge of lapel is continued from 1 to 2, the distance from neck-point to 2 being equal to back neck quantity plus $\frac{1}{2}''$.
3 is squared from 2 and = $1\frac{1}{2}''$.
4 from 3 = $4''$.
5 is $\frac{1}{2}''$ below top of lapel.
6 from 1 = $1''$.
Draw centre back from 3 to 4; sewing-on edge of fall from 3 to 6, indicated by hollow line; fall edge from 4 to 7 (7 being end of lapel) and collar end from 5 to 7.
The stand is indicated by points 2, 3, 6, and the portion is shaded with straight lines from centre back to point where it joins the neck.
The fall is shaded with diagonal lines, and the inset diagram clearly shows the outline of both stand and fall.
The dot and dash lines on stand and fall indicate the actual crease of

collar, the seam being diverted at this point so that it will not come near the " break " of lapel, where it would be thick and clumsy.

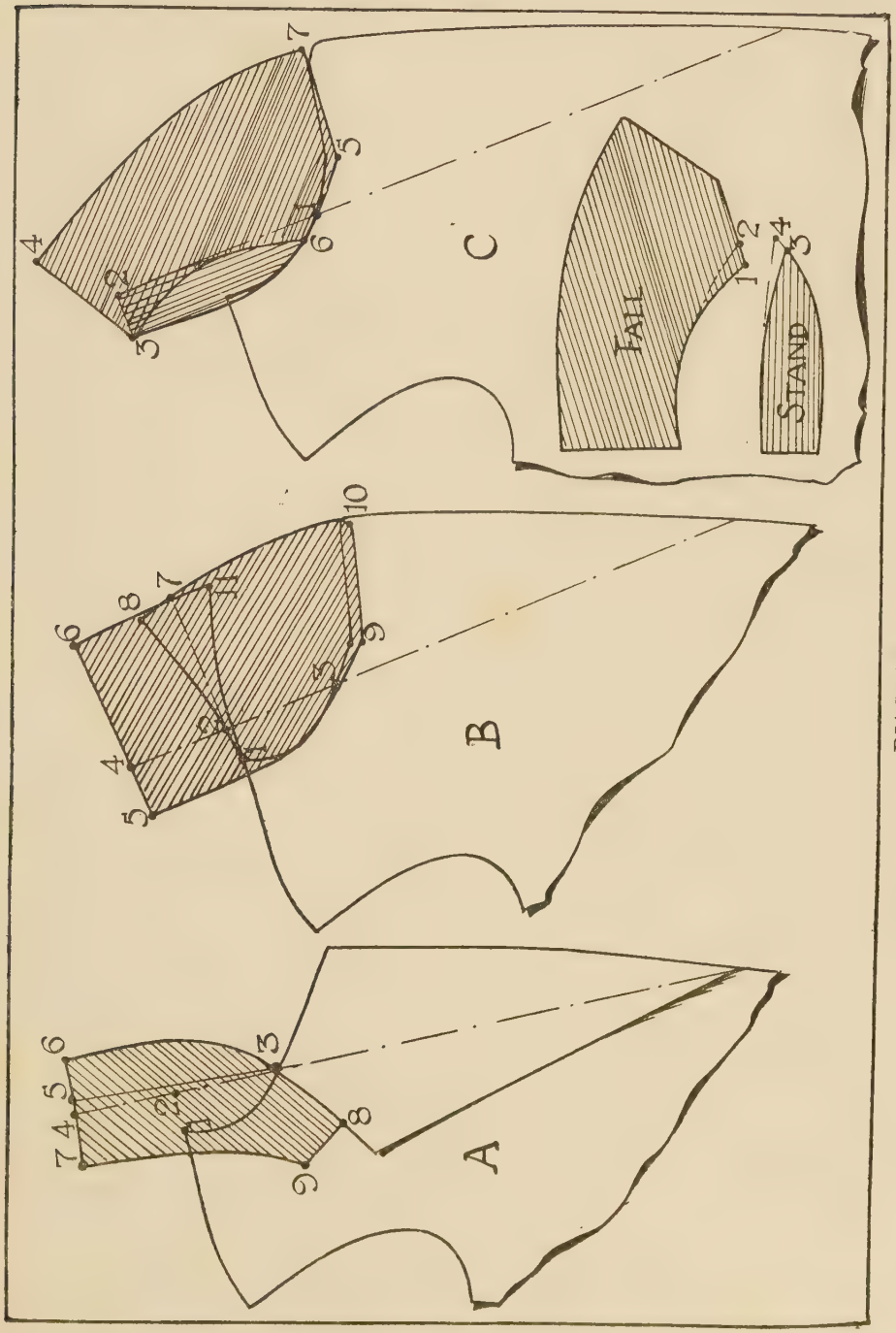

DIAGRAM 69.

ORDINARY STEP COLLAR

Diagram 70. Sections A, B, C, D, E, F, G

THIS diagram shows the making of the ordinary step collar, the cutting of which is illustrated by SECTION A of diagram 70.

First of all, the canvas must be cut as shown by SECTION A ; the portion indicated by arrow must be cut on the straight of the canvas, so that all the other parts are on the bias.

After this the under collar should be basted on to the canvas ; the stand stitched out by hand or machine as desired ; the fall nicely padded and a drawing-in thread put through the crease edge as illustrated by SECTION B, which shows the under collar well padded ; the drawing-in thread put in and the edges slightly stretched.

The stand should now be turned over and pressed as shown by SECTION C.

The outside collar, which is cut in one piece, must be stretched at both stand and fall edges, as shown by SECTION D.

Presuming the under collar has been fitted to the neck of coat, it should be joined to the outside collar by seaming it round as indicated by SECTION E, which shows the under collar laid on the top collar ; stitched at both ends and also along the fall edge.

This seam must be trimmed ; then turned out and basted and finally well pressed before it is fastened to the coat.

When basting the under collar to the neck of coat, it should be kept fairly tight across the back and easy in the hollow of gorge. It may be seamed in and pressed open, if the ordinary cloth is used, but if a " Melton " is used it should be felled raw edge.

SECTION F illustrates a portion of collar and forepart showing how the step is finished ; the stand is also shown stitched out, and the crease edge of collar is in line with the stitch marks, indicating crease edge of lapel.

The outside collar must be neatly drawn across the lapel and the stitches must be hidden by taking them well under the edges of lapel and collar.

SECTION G illustrates the lapel and collar turned over and pressed into shape, the crease being taken out at bottom of lapel, so that it rolls over nicely.

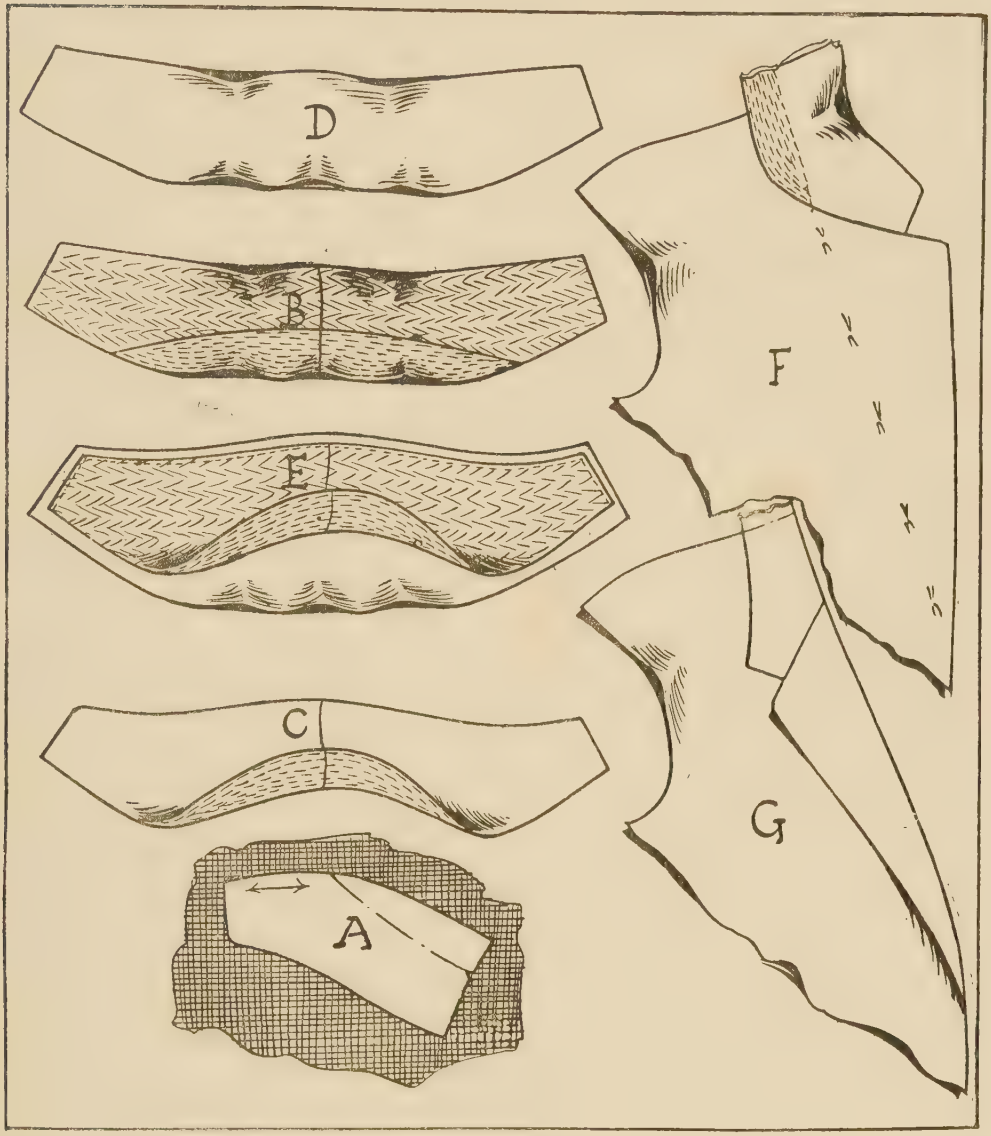

DIAGRAM 70.

PRUSSIAN COLLAR

Diagram 71. Sections A, B, C, D, E

THIS diagram shows the making of the Prussian collar.

The under collar must be padded out in the usual way; the stand must be stitched out and a drawing-in thread put along the crease edge.

This is shown by SECTION A; the sewing-on edge must be well stretched, and the fall edge also requires a fair amount of stretching.

After the under collar has been padded and stitched, it should be carefully pressed and the stand turned over and pressed, as shown by SECTION B.

The under collar must be made up to the size of neck before it is joined to the outside collar, as illustrated by SECTION C, which shows the top and under-collars seamed round.

Sometimes the under-collar is joined to the neck of coat before the outside collar is put on; this is quite a good plan, but requires careful treatment, especially at the collar ends.

SECTION D shows the under-collar joined to a portion of the neck; the outline is clearly indicated; the stand is also plainly marked.

The collar turned down in its correct position is illustrated by SECTION E.

A hook and eye is put at the ends for fastening purposes.

DETAILS IN THE MAKING OF A STAND COLLAR

Diagram 72. Sections A, B, C, D

THIS diagram illustrates a few details in the making of a stand collar. This type is not very difficult, but if not carefully made will be very uncomfortable in wear.

SECTION A shows the entire length of collar lined with buckram, the ends and top being turned over and fastened to the buckram.

When the collar is ready to be put on to the neck of coat it should appear as SECTION B, the ends just meeting edge to edge and fastening with two or three hooks and eyes.

The collar must be seamed in first of all; then turned up in position, and finally lined with a soft Italian cloth, which must be cut on the bias so that it goes round the neck nicely.

The ends must reach to the notch in both foreparts, and Section C illustrates the collar-end of right forepart where the buttons are sewn on.

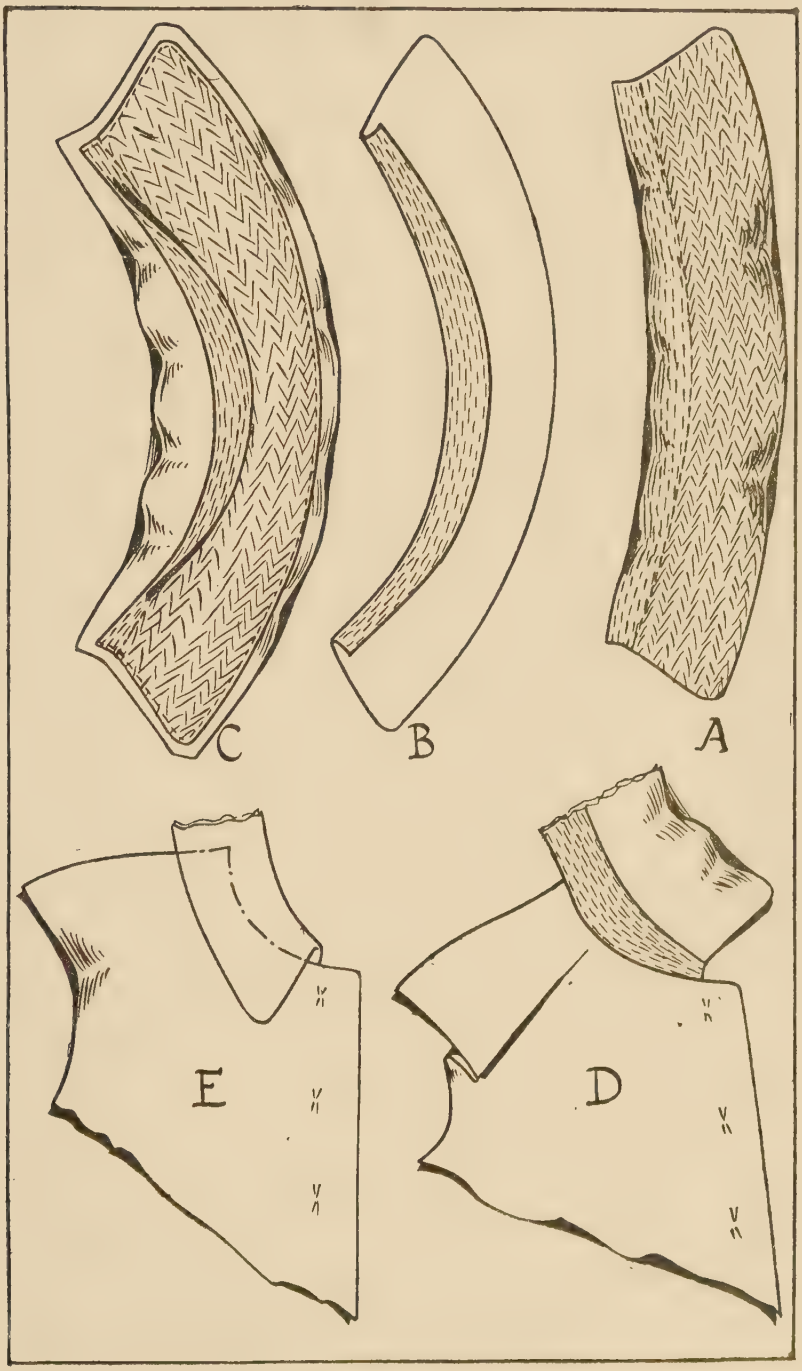

DIAGRAM 71.

The finished front is indicated by SECTION D; the edge of forepart on the hole side only protrudes about $\frac{1}{2}''$, whilst on the button side there is about $1\frac{1}{2}''$ to $2''$.

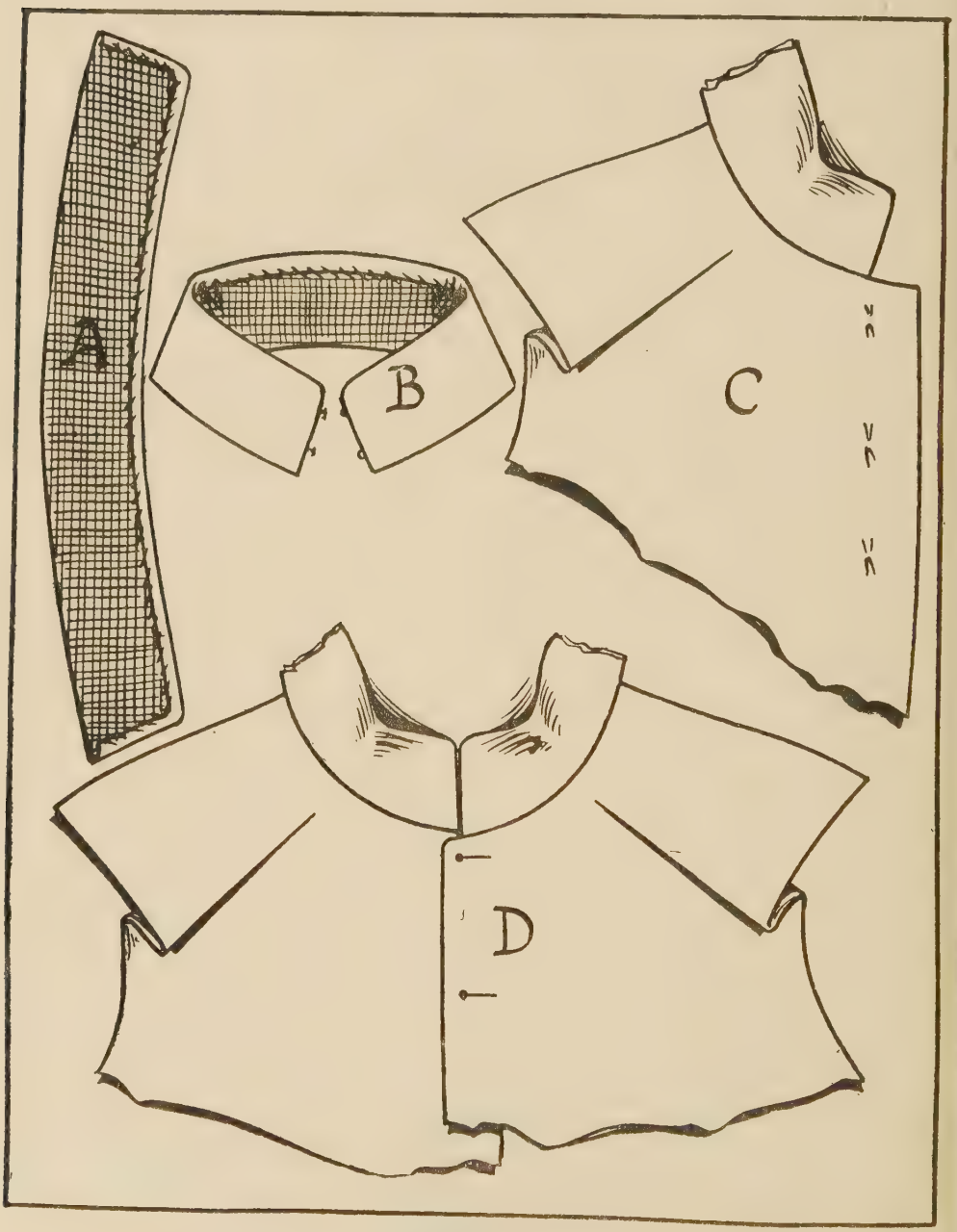

DIAGRAM 72.

STAND AND FALL COLLAR

Diagram 73. Sections A, B, C

THIS diagram shows the stand and fall collar, which is something like the stand collar already described, but in addition to the stand, there is a fall which comes over, completely covering the stand.

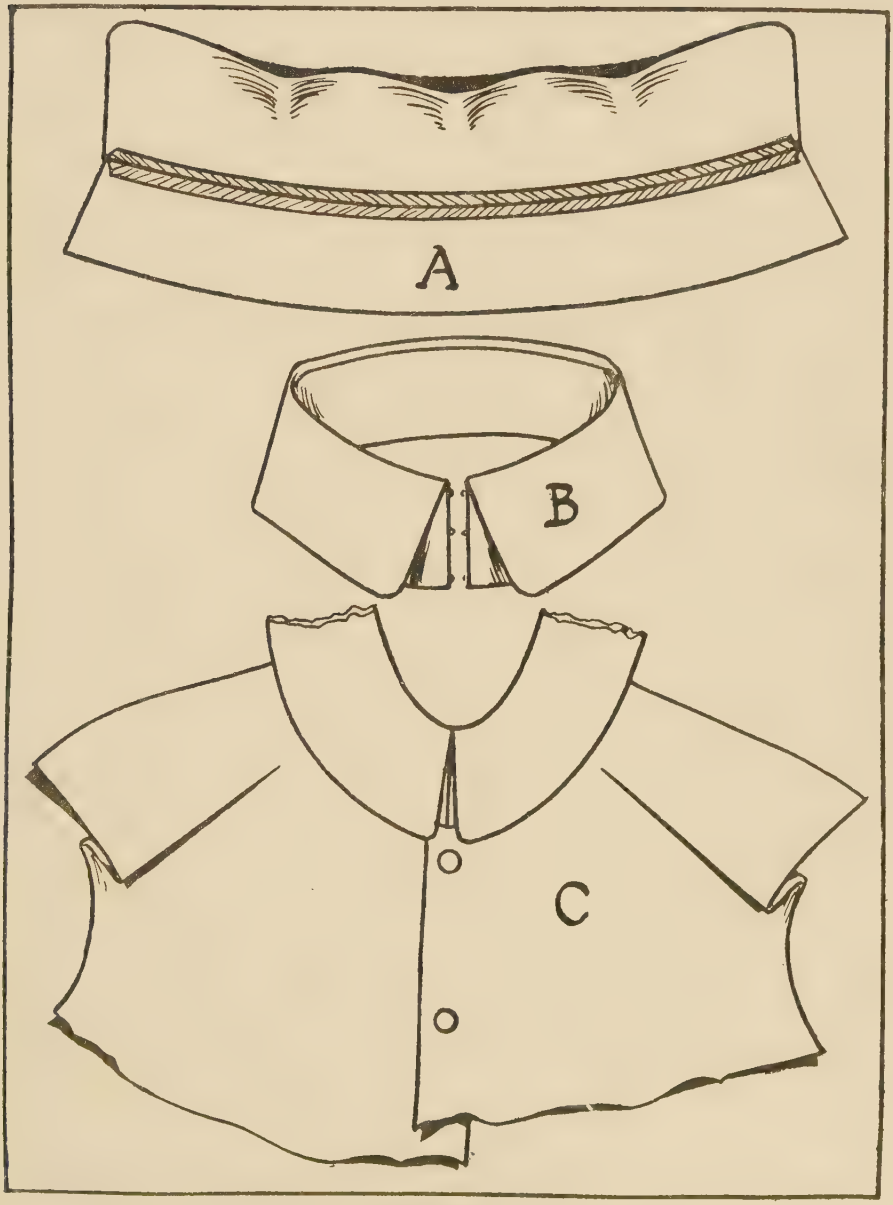

DIAGRAM 73.

This type of collar is not stiffened to the same extent as the stand collar; therefore it will only be necessary to interline it with ordinary canvas.

The stand and fall must be joined together at the top as illustrated by SECTION A; then it must be covered with the outer collar, which may be cut whole or with a seam in harmony with the under-collar, and finally pressed into shape as depicted by SECTION B.

If a seam is made in the outer collar, it must be so arranged that it is not seen on the outside.

The collar is then put on in the same way as the stand collar, and gives the effect shown by SECTION C.

ROLL COLLAR

Diagram 74. Sections A, B, C, D, E

THIS diagram shows quite a different type of collar in the shape of a roll.

First of all, cut out canvas and baste it to the under-collar, this being well padded and stretched at stand and fall edges as illustrated by SECTION A.

After this, turn the stand over as shown in SECTION B and well press the whole collar.

It must now be seamed to the neck of coat, a portion of which is shown by SECTION C; then it must be turned over as SECTION D and shaped in line with the lapel.

The linen along front edge must be extended along the fall edge of collar for a few inches and then well pressed.

In this type of collar, the facing and outside collar are both cut in one piece, so that it will be necessary to have a seam at centre back; or, if this is not desirable, a seam must be made at bottom of lapel, where it would come on the facing and therefore invisible on the outside.

The outline of this facing and collar is indicated by SECTION E; the neck of coat is marked by dot and dash line, whilst the crease edge of lapel and collar is indicated by stitch marks.

In some cases this style of lapel is covered with silk, in which case the outside collar and facing would not be required; but instead of this the lapels would have to be covered with domette before the silk is put on.

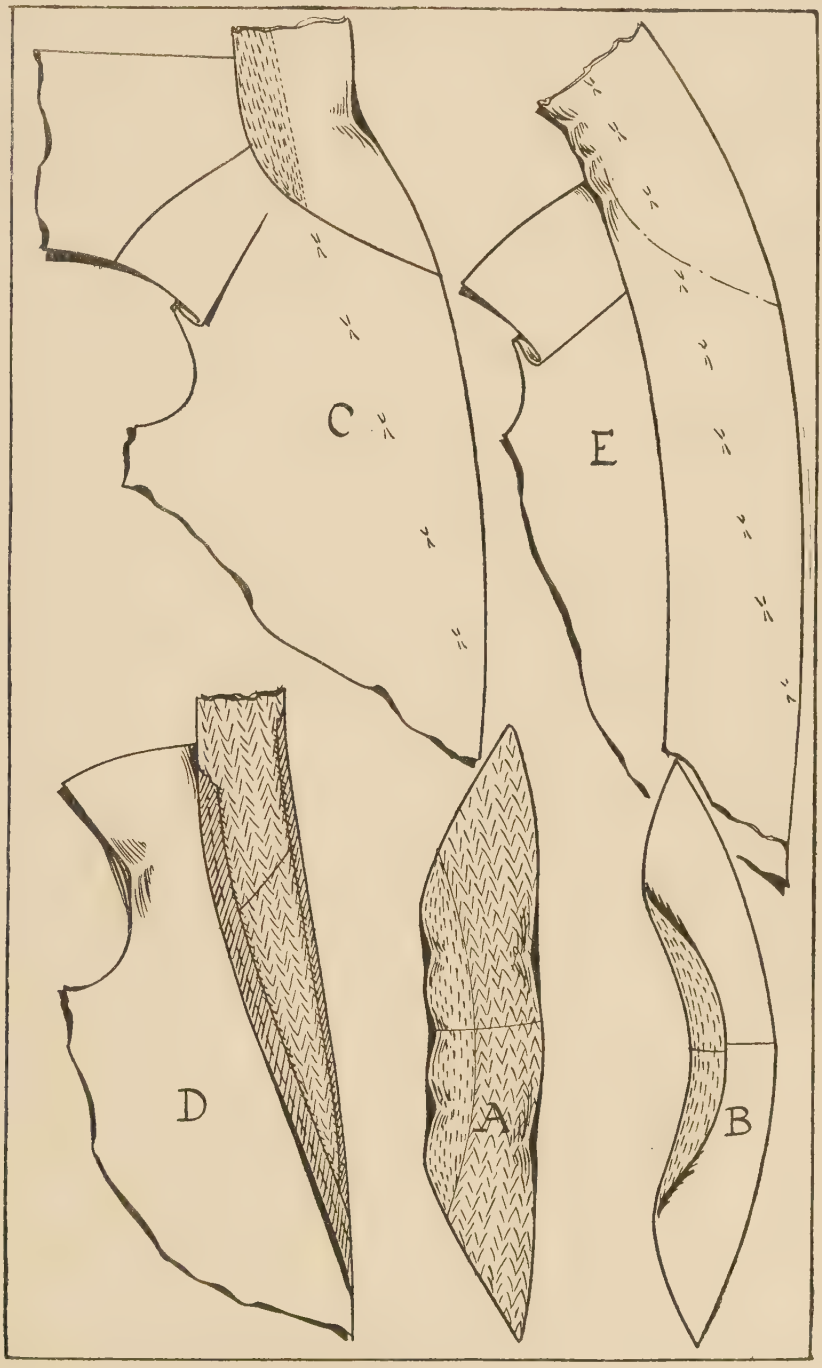

DIAGRAM 74.

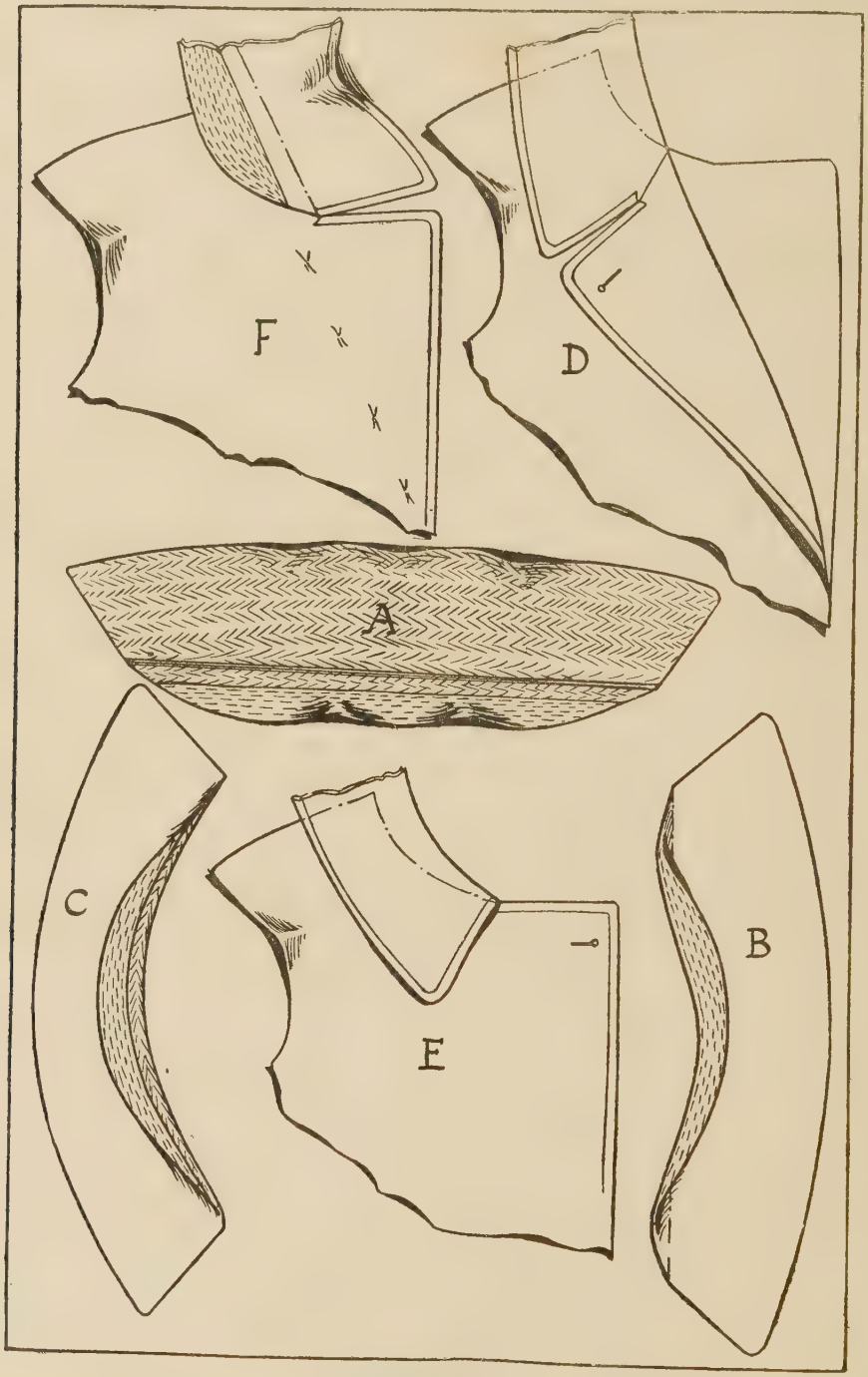

DIAGRAM 75.

DETAILS IN THE MAKING OF A CONVERTIBLE COLLAR

Diagram 75. Sections A, B, C, D, E, F

THIS diagram gives a few details of the making up of the convertible collar, the cutting of which is shown by SECTION D of diagram 68.

The method of making this collar is not quite the same as the ordinary type, because provision has to be made so that the collar may be worn in two different positions.

This object is achieved by a novel method of cutting the canvas, which is illustrated by SECTION A.

The canvas is cut in two portions and joined along the double line which extends from end to end of the sewing-on edge, the join being made either by a seam or laid edge to edge.

In this way the collar will break naturally on this line when the coat is buttoned up in the Prussian collar style ; but of course it will lie quite flat when turned down in the ordinary way.

The single line below this double line indicates the crease edge of collar when used in the ordinary way.

The stand may be stitched out up to the single line, but the remaining portion must be padded as shown on this diagram.

SECTION B shows the collar with the stand turned over for ordinary style as illustrated by SECTION D, whilst SECTION C shows the collar stand turned over for the Prussian style as shown by SECTION E.

SECTION F illustrates the underneath view of collar and lapel ; the stand, which is stitched out, indicates the turn-down collar, whilst the dot and dash line is the crease when the collar is worn in the Prussian style.

CHAPTER XXIV

CATERING FOR AMERICAN CLIENTS

By H. A. ROGERS, J.P.

(*Director of John Walls Ltd.*, 106, *Jermyn Street, London, W.*1)

TO those interested in the making of garments for an American clientèle the following observations, the result of personal experience, may be of some use. In this connection I would say to those who have confined their attention mainly to the production of clothes for British customers there is much to learn in order to be reasonably successful.

The first essential is to appreciate that the average American looks on the choice of material as a matter of far greater importance than a typical British client. I can best illustrate this by quoting the words of an American who, by way of explanation and justification for taking up so much of my time in choosing, remarked: "We Americans are far more careful in the choice of our clothes than your people are sometimes in the choice of friends, realising that we shall be in close and constant association for as long as they will last." This brings me to the question of

Material

The climate of the States being very hot in the summer months, only the thinnest material is of use; and a fine cashmere of this description is favoured. In the winter, although the temperature may be, and often is, below zero, the material required is by no means thick; an ordinary British summer suiting being in most cases sufficiently heavy. This may appear at first sight somewhat contradictory, but the explanation is that indoors the temperature is as high as in summer, owing to the excessive amount of artificial heating in which Americans indulge. This applies to buildings of all descriptions, and even, in many cases, to vehicles. It will therefore be evident that

only out of doors is it ever necessary to don warm clothing; and the only heavy garment required is an overcoat. This often takes the form of one with a fur lining, or even a fur coat. In the latter case, of course, the fur is worn outside, on the principle that the manner in which the original owner carried it is the correct one. While on the subject of material it may be useful to add that several West End woollen houses carry stocks of cloth specially suitable for American conditions.

Cutting

In this respect a man is likely to encounter greater difficulties, enhanced by the fact that he may have to cut for one or other of what, for the purpose of this article, I will divide into three classes or types.

1. Those who have previously worn British clothes.

2. Those who have worn American-cut clothes all their lives and have no desire to change from that cut; but who like British cloth, and incidentally British prices, which are less than one half those prevailing in high-class American houses.

3. Those who have hitherto been used to American clothes but wish to adopt the British cut for the first time.

Of these three classes the last will be found the most difficult to please, simply because the customer is being asked to conform to a style which is new to him; and the transference is often accompanied by as much regret as one expects to encounter from the severance of an old friend.

In dealing with Class 1 no departure should be necessary from the usual practice employed in cutting an ordinary suit, except that all Americans like a clean fit at the back scye section, as opposed to the small amount of drapery often given by West End firms.

Class 2 requires a typical American suit. This varies in several particulars from the current methods of producing a typical British suit, to an extent which warrants me in appending a diagram whereby the various points will be more clearly illustrated. The coat must be clean-fitting about the shoulder and back scye sections; have a narrow shoulder and a compensating high crown to the top sleeve. It must be straight-hanging with little shape and no padding; and have a flat sleeve head, a false forearm, and usually a vent at the back. There must also be a very hollow underside sleeve, in order to avoid any excess of material at back of arm.

The waistcoat requires narrow shoulders with a wide-open scye.

The trousers should be made straight across the top, with six or eight loops for a belt, as braces are never worn; and cut close round waist, seat, and thighs. A hip pocket and often two are essential, with one or other of rather large dimensions, for reasons that are no part of my duty to enter into here.

I suggest, no matter which section is being catered for, that shoulder measures should be taken, if possible; and that, in their absence, a scale larger than that provided by the half breast measure be used. Americans seem to be more highly developed in the shoulders than the average Britisher; due to some extent, perhaps, to the physical exercises in which they indulge. The type of coat I would recommend is that advocated in home systems for a working man.

Making-up

I now come to the final process, and here again the respective methods vary as between American and British. Hand work, and not necessarily thick sewing, is favoured by the latter, allied to shrinking, stretching, and pressing, in order to obtain the mould of the figure: whereas the American plan is thick sewing—very thick—with a liberal use of the machine. A flat, plain effect is aimed at and generally attained. To assist in accomplishing this, whenever fulness has to be dealt with, in such places as sleeve heads, waist seams, etc., it is first of all drawn in and pressed away, before the parts are put together. In making up generally, owing to the complete (to some it would appear unnecessary) system of balance marks employed, little or no excuse is afforded the workman if he fails to put the various parts of a garment together as intended by the cutter.

It is not within my province to draw any deduction as to the merits or otherwise of either the styles of cutting or making to which reference has been made. I have endeavoured briefly to draw attention to the needs of an American clientèle, in the hope that this article may be useful to those who may have to cater for that market. I should like, in conclusion, to predict that those to whom success comes will find American customers more responsive than those of any other nationality, especially in extending introductions to friends—a process from which they seem to derive much pleasure.

DRAFT OF LOUNGE FOR AMERICAN TRADE

Diagram 76

The measures are 36″ breast; 32″ waist; 17″ natural waist length; 29″ full length; 7¾″ across back; 19½″ to elbow; 31″ full length of sleeve; 12¼″ front shoulder, and 12½″ front of scye.

Square lines O, X, and D.
O to A, one-sixth of scale.
O to B, ½ of scale.
O to C, waist length.
O to D, full length.
Square lines from O, B, C, and D.
O to E is one-sixth of scale; from E mark up ¾″, and curve back neck. From C mark in to L 1¼″; and from D to M the same amount.
In drawing back seam be careful to draw from L to A instead of L to O.
Another point to note is that line O, F, for the shoulder is not squared by line O, D, but by the line from A to L.
From K to I is the front of scye measure, which I should like to lay stress upon; in lieu of this, make the distance two-thirds of the scale plus ½″.
From K to S is the half breast measure.
Mark back from I to J, ¼ scale.
Square a line up from J, and where this line intersects back shoulder line at F, add ½″ and draw back scye; making H about 2¼″ up from J.
Complete the back by making L to N 6½″ and M to R 7″; drawing side seam through these points and point J.
G is 2¾″ down from F.
Rule a line from O to S.
Apply front shoulder measure by sweeping that quantity from I, less width of back neck; and then squaring a line from W through the sweep. The point where the segment is intersected by the line locates the neck-point at V.
Rule a line from V to F and make V to U ½″ less than back shoulder.
Y is one-twelfth scale from V; get run of front neck by squaring from Y, by line V, I.
Take out ½″ from N to P and add 1½″ overlap at Q.
From S add from 3¾″ to 4″ from S to T.
J to Z, 3″ and P to 2, 4″.
Drop front 1¼″.

The Sleeve

Square lines O, Z, and O, G.
A from O is one-twelfth scale; square across to Q half scale.
B from O is one-third scale; and C is ¾″ up from B, connecting C with Q.
Divide O to Z into three equal parts as at L and M.
Rule a line from C to L, and raise ¾″ from M to P; through these points draw the crown of the sleeve.
Mark off the lengths to elbow and cuff in the usual manner and hollow from D to E ¾″.
F to H is 6½″, or to measure.
Point J is midway between B and K.
For the run of underside, rule a line from J to Z, which will locate point R.
Add 1″ or 1¼″ for false forearm on topside, making underside that much smaller.

Notes on the Draft

This diagram produces a loose, straight-hanging coat, flat at back section; and, if the sleeve is properly drawn in before insertion, a flat sleeve head.

Any good trousers system will do for the American trade, if various changes are infused. The legs should be cut 1″ closer than usual. A straight seat angle is required, but the seat should be well scooped out, where it runs with the fly line of topside in a draft.
The topside fork must be narrow, not more than one-sixth of scale less ½″, with the underside correspondingly large.

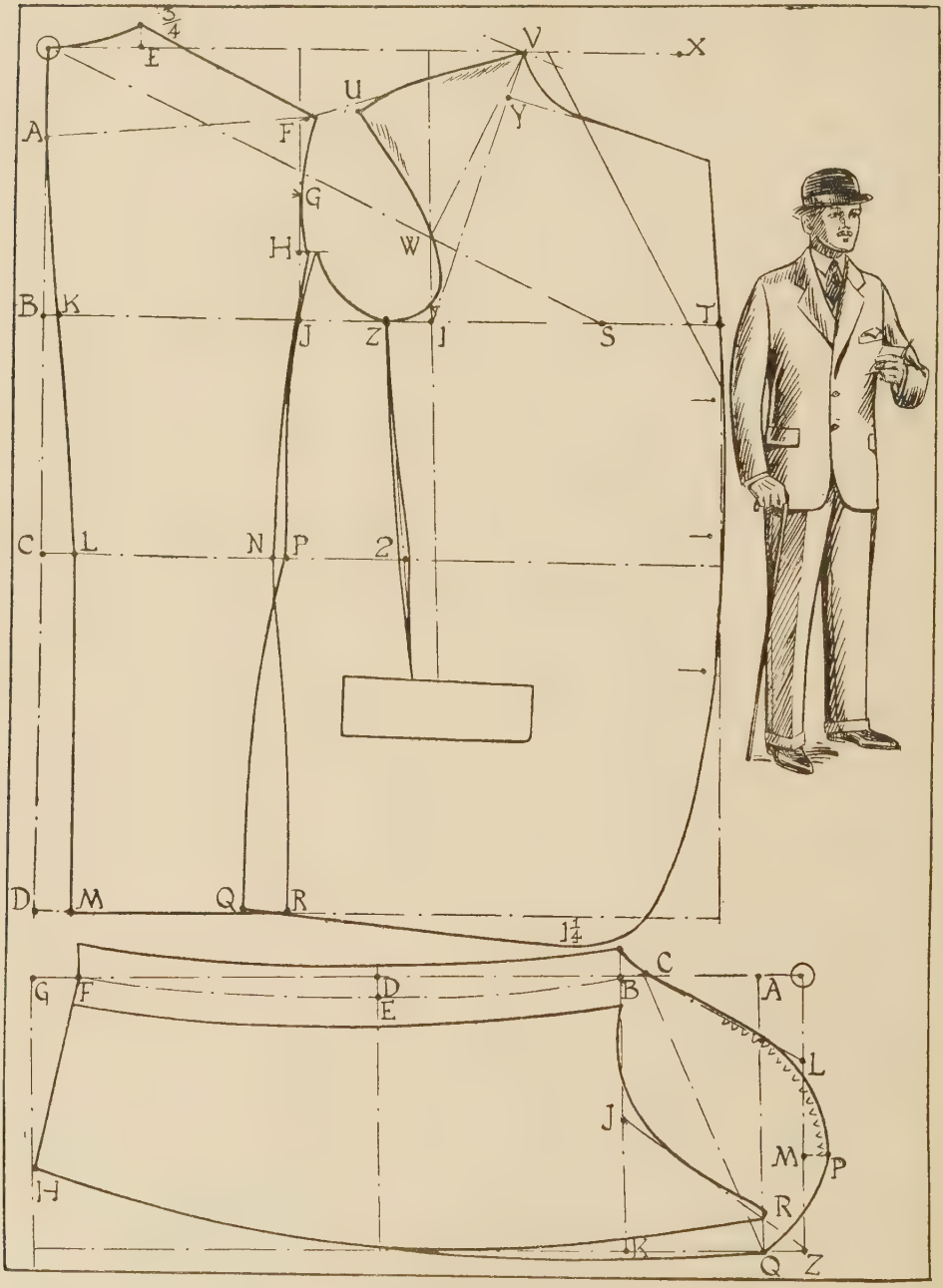

DIAGRAM 76.

CHAPTER XXV

WEST END MODELS

By D. W. LLOYD

(*Director of Teague Ltd., of Jermyn Street, London, W.*1)

LOUNGE SUIT

THE models herewith given are taken from patterns supplied from a well-known West End house. These diagrams do not represent systems, but are actual tested patterns placed in the square. They are valuable object lessons in style and the Editor is indebted for permission to reproduce them.

Draft of Lounge

Diagram 77 gives the lounge jacket. The measures are : 39″ breast ; 34″ waist ; 8¼″ across back ; 22½″ to elbow ; 34″ length of sleeve ; 17″ fashionable length of waist ; 31½″ full length.

The figure for which this coat was cut was tall with big shoulder blades, and took a long back balance. To reproduce :

Draw line o, 4.
1 from o is 3⅛″ ;
2 from o is 10¼″ ;
3 from o is 17″ ;
4 from o is 31½″ ;
From these points square lines at right angles.
8 from o is 3½″ ;
Square up from 8⅞″ and curve back neck to o ;
5 from 2 is ¾″ ;
6 from 3 is 1½″ ;
7 from 4 is also 1½″.
Draw back seam from o through 5 and 6 to 7.
Apply width of back measure (8¼″) plus ½″ for seams, and locate point 10.
Square up and down from 10.
Add ¼″ of spring beyond 9 and draw back shoulder.
11 is 2″ up from 12 ;
10 is 2¼″ down from 9 ;
13 from 6 is 6¼″ ;
Drop square ¼″ below 6 and draw a line from 13–30, adding a little round.
21 from 5 is ½ breast plus 2½″, 22″ ;
Square down from 21.
19 back from 21 is 8¾″ ;
Square up from 19, 1½″.
20 from 19 is 2¾″.
Square up from 20 to 23 and drop ½″ for point 24.
Rule a line from 24 to ¼ on back.
Make 24 to 22, ½″ less than back shoulder seam, drafting 22, ¾″ below the line.
Rule a line from 22 to 1½ and hollow ½″ ;
14 from 13 is 1″ good.
29 from 30 is 1¼″ ;
25 from 24 is 3″ ;
26 from 25 is 4½″ ;

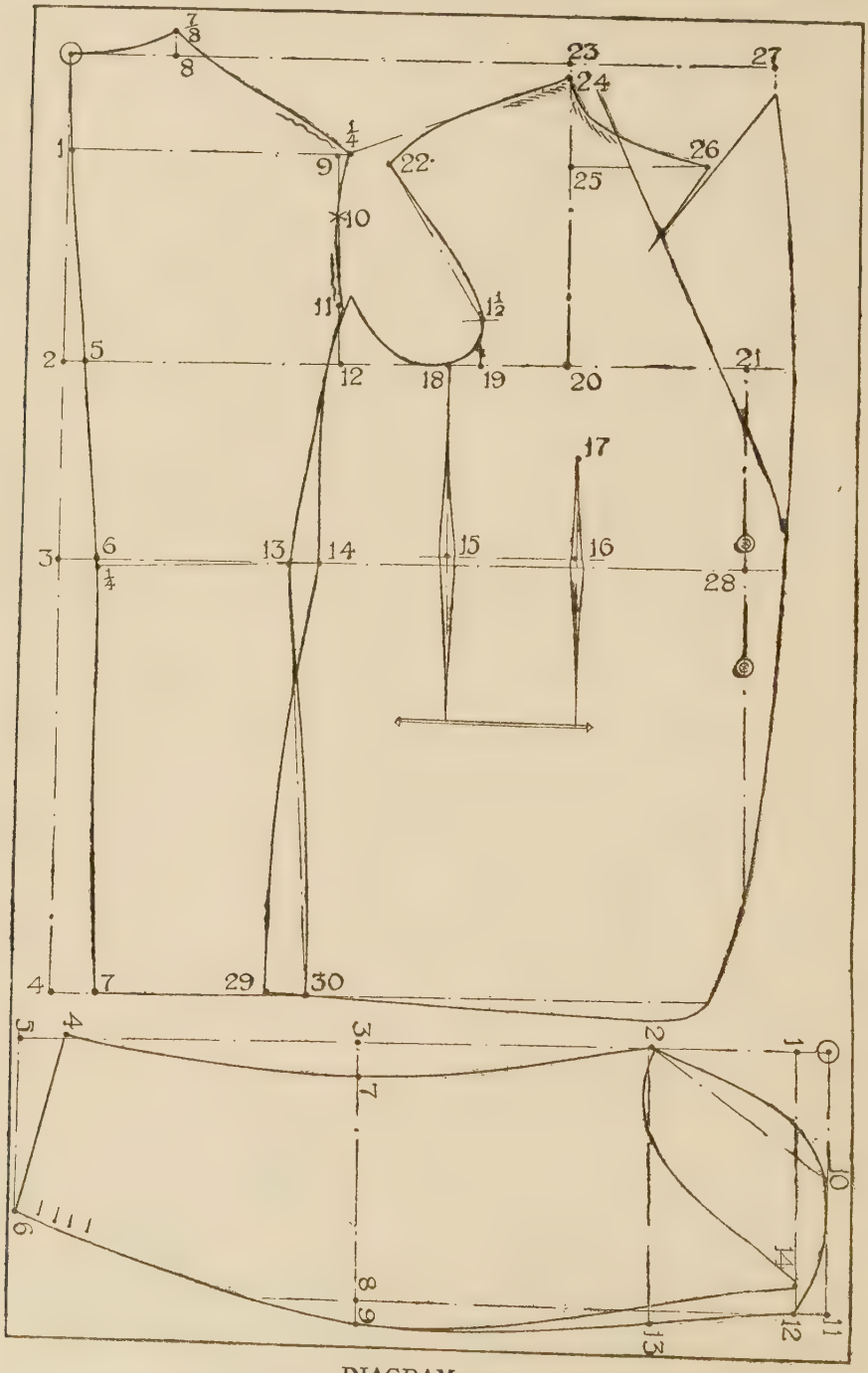
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DIAGRAM 77.

27 from 23 is $6\frac{3}{4}''$:
Make point of lapel $1''$ below 27.
Add $1\frac{1}{2}''$ beyond 21 and $1\frac{1}{4}''$ beyond 28 ; drafting $\frac{3}{4}$ below the line at bottom.
18 from 19 is $1\frac{1}{4}$;
Square down from 18.
The pocket is located $11\frac{3}{4}''$ below the scye, $6\frac{1}{4}''$ in length and $1\frac{1}{2}''$ beyond the back cut.
The front cut is $\frac{1}{2}''$ back from front of pocket.
Half an inch is taken from each cut—the hollowest parts being at 15 and 16, $\frac{1}{2}''$ above the waist line.
17 is about $3''$ from 16.

THE SLEEVE

To draw the sleeve :
Mark line 0, 5.
1 from 0 is $1''$;
2 from 0 is $5\frac{3}{4}''$;
4 from 2 is $19\frac{1}{2}''$;
3 is midway between 2 and 4.
5 is $1\frac{1}{2}''$ below 4 ;
Square lines from 0, 1, 2, 3, and 5 ;
11 from 0 and 12 from 1 are each $8\frac{1}{2}''$;
10 is midway between 0 and 11 ;
Rule a line from 10 to 2 and add $\frac{7}{8}''$ of round.
7 from 3 is $1\frac{1}{4}''$;
Draw forearm.
6 from 4 is $6''$;
9 is $\frac{3}{4}''$ from 8 and 13 is $\frac{1}{2}''$ beyond line ;
14 from 12 is $\frac{3}{4}''$.

DRAFT OF D.B. WAISTCOAT. Diagram 78

THE waistcoat is for the same figure as the jacket, and the breast and waist measures are the same, 39 and 34.

To draft, rule line 0, 3.
1 from 0 is 2¼″;
2 from 0 is 10¼″;
3 from 0 is 17;
Square lines from these points.
5 from 0 is 3½″;
Square up from 5, ⅞″ and curve back neck to 0.
4 from 2 is ⅛″;
10 from 3 is 1″;
Draw back seam from 0 through 4 and 10 to 12, which is 2″ below 10.
6 from 1 is 7¾″;
Square a line down to 7.
Spring out ¼″ beyond 6 and draw back shoulder seam.
27 is 10½″ from 4;
Point 8 is dropped ⅝″.
9 is 9½″ from 10;
13 is 3″ below 9;
Draw side seam.
11 is 4½″ from 10;
Take out small cut.
14 from 4 is ½ breast plus 1½″, 21″;
15 from 14 is 7;
Square up 1½″;
16 from 15 is 2¾″;
Square up to 19.
20 is ½″ down from 19;
21 is ¾″ from 20.
Rule a line from 20 to the line drawn from 1, 6.
20 to 17 is ¼″ less than back shoulder;
Drop from 17 to 18, ½″.
Rule a line from 18 to 1½ and hollow ⅝″;
Square down from 14 to 22.
Mark back ¼″ from 22 and draw centre line from 14 through ¼ to 23, which is 3½″ down from waist line.
28 from ¼ is 8½″;
25 from ¼ is 3″;
24 from 23 is 2¼″; 26 is 1¼ from 25;
30 is 3½″ from 28 and 29 is 2″ from 28.

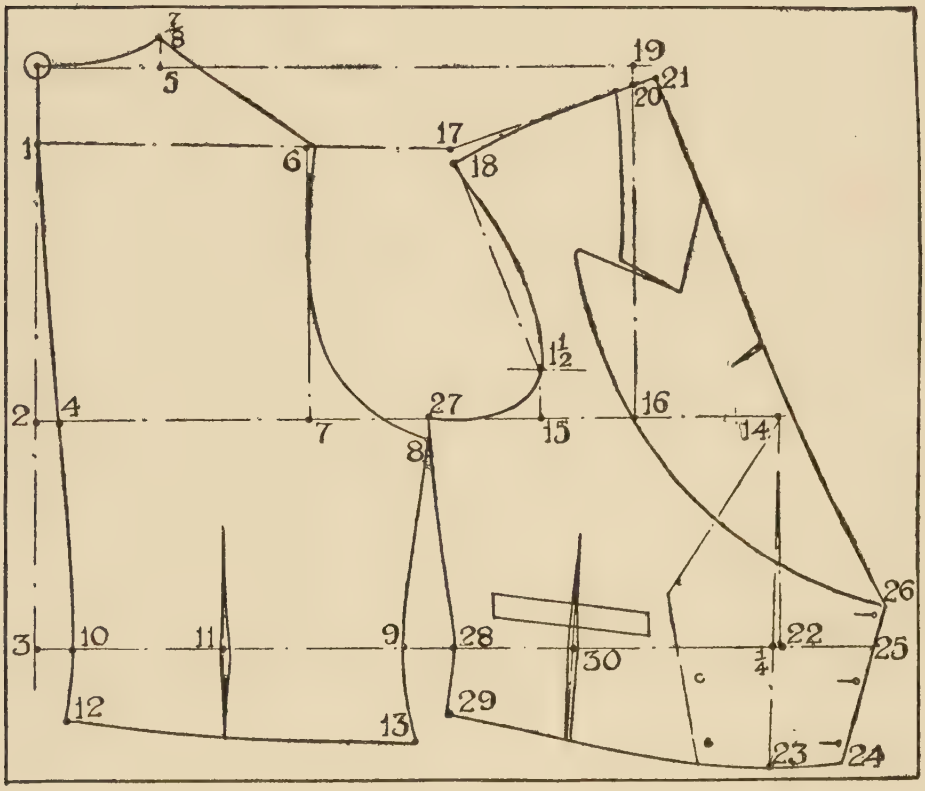
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DIAGRAM 78.

DRAFT OF TROUSERS. Diagram 79

THE measures for the trousers are: 35 length of leg; 11 body rise to waist; 32 waist and 41 seat; 23 knee and 20½ bottom; Scale half the seat.

To reproduce:
Draw line 0, 3;
1 from 0 the body rise 11″;
3 from 1 the length of leg;
2 from 1 half the leg less 2;
Square lines from these points.
6 from 1 is one-sixth of scale.
7 from 6 is 1″;
10 from 2 measures 1¾″;
12 from 3 is 1½″;
8 from 0 is 1″;
9 from 8 is 10½″;
4 from 1 is half scale, 10¼″;
5 from 4 measures ½″;
11 from 10 is ½ knee;
17 from 12 is half bottom less ½″;
Hollow at foot from ½″ to ¾″;
For the pleats 13 from 8 is 4″;
14 from 13 is 1½″;
15 from 14 is 2″;
16 from 15 is 1½″.

The Undersides

19 from 1 is half scale less 1″, 9¼″;
Rule a line from 6 through 19 to top;
20 is 3½″ above topside.
Measure up waist, allowing for pleats and seams and a fish from underside, and fix 21.
22 is 2½″ from 21;
Take ½″ out from 22 to 23.
Add a little round below 11 on underside.
Hollow seat seam 1″ from line 6, 20;
18 from 6 is 3″;
24 from 10 is 1½″;
26 from 17 is ½″;
25 from 12 is 1½″.
Waistbands will be added at the top. The customer standing erect, the balance marks on undersides have been raised ½″ to reduce the length there; this also produces length to ease on at calf.

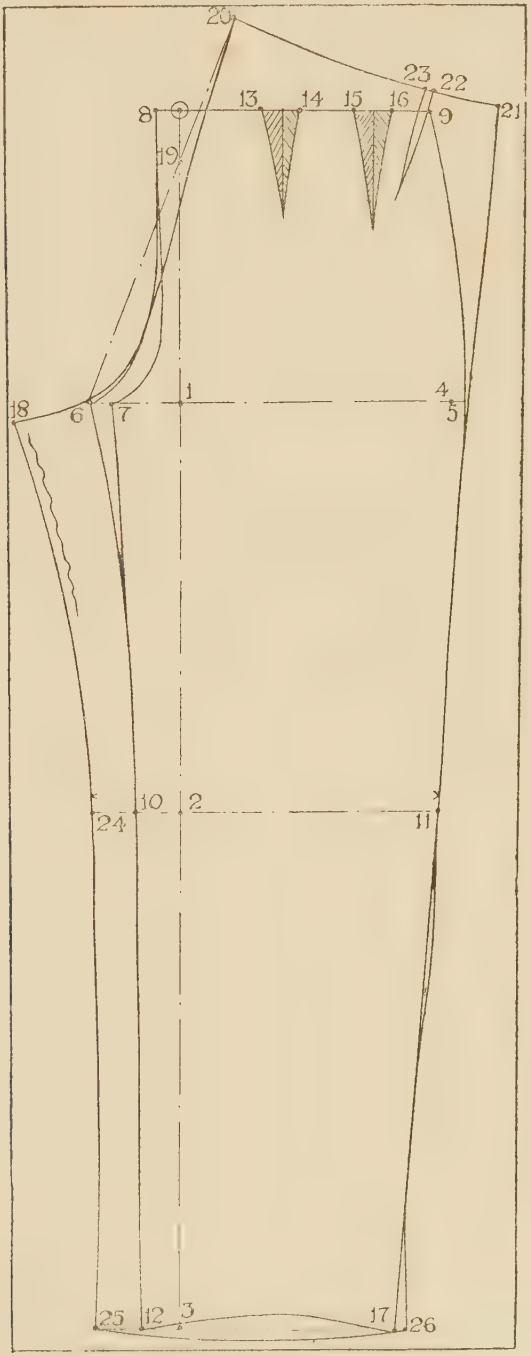

DIAGRAM 79.

DRESS COAT

Diagram 80

THE model from which this diagram is drawn is 38 breast. The hollow of waist is 17, length to the tack 18, and full length 43 ; $7\frac{1}{2}$ across back and $32\frac{1}{2}$ length of sleeve. The figure was tall, with square shoulders, taking a short front shoulder length, relatively.

To reproduce :
Draw line 0, 4.
1 from 0 is 3″ ;
2 from 0 is 9″ ;
3 from 0 is 17″ ;
4 from 0 is 18 ;
Square lines from these points.
5 from 0 is $3\frac{1}{8}$″ ;
Mark up $\frac{1}{4}$″ from 5 and curve back neck.
Mark in from 2, $\frac{5}{8}$″ ;
8 from 3 is 1″ ;
9 from 4 is the same amount.
Draw back seam from 0 through $\frac{5}{8}$ and 8 to 9 ;
Apply across back measure plus $\frac{1}{2}$″ and locate 7 ;
Square up and down from 7.
Spring out $\frac{5}{8}$″ beyond 6 and draw shoulder seam.
14 from $\frac{5}{8}$ is 4″.
10 from 8 is $2\frac{1}{4}$″ ;
And 11 from 9 is also $2\frac{1}{4}$″ ;
12 from 10 is $1\frac{1}{2}$″ ;
13 is $\frac{5}{8}$″ down from the line.
19 from $\frac{5}{8}$ is $\frac{1}{2}$ breast plus $2\frac{1}{2}$″, $21\frac{1}{2}$″.
Square down from 19.
16 from 14 is $5\frac{1}{2}$″ ;
26 from 12 is $4\frac{1}{2}$″ ;
17 from 19 is $8\frac{1}{2}$″ ;
Square up $1\frac{1}{2}$″ from 17 ;
18 is $2\frac{3}{4}$″ from 17 ;
Square up from 18 to 21 and make 22, $\frac{3}{4}$″ down from 21 ;
Rule a line from 22 to $\frac{5}{8}$ and make 22 to 20, $\frac{1}{2}$″ less than back shoulder.
Rule a line from 20 to $1\frac{1}{2}$ and hollow $\frac{3}{8}$″ ;
23 from 22 is $2\frac{1}{4}$″ ;
25 from 23 is $4\frac{1}{2}$″ ;
24 from 21 is $6\frac{1}{2}$″ ;
Make point of lapel $\frac{1}{2}$″ down.
Add $1\frac{3}{4}$ button-stand beyond 19, $1\frac{1}{4}$ beyond 30 and 1″ beyond 31, which is $1\frac{1}{4}$″ below line.
27 from 26 is $1\frac{1}{2}$″ ;
28 from 27 is $2\frac{1}{2}$″ ;
29 from 28 is 4″ ;
Square down from 13.
33 is 9″ below 13 ;
34 is 1″ from 33 ;
36 is $\frac{3}{4}$″ from 35 ;
37 is 6″ from 35 ;
32 is $11\frac{1}{4}$″ from 13.
Rule from 32 to 37 as a guide.

The Sleeve

To reproduce the sleeve :
Rule line 0, 4.
1 from 0 is $5\frac{3}{4}$″ ;
3 from 0 is 19″ ; and 2 from 1 is $9\frac{1}{2}$″ ;
4 from 3 is $1\frac{1}{2}$″ ;
Square lines from 0, 1, 2, and 4.
5 from 0 is $8\frac{3}{4}$″ ;
7 from 0 is $4\frac{3}{8}$″ ;
6 from 5 is $1\frac{1}{2}$″ ;
Rule a line from 7 to 1 and add $\frac{3}{4}$″ of round.
8 from 2 is $1\frac{1}{4}$″ ; draw forearm.
9 from 8 is $7\frac{3}{4}$″ ;
10 from 3 is 6″.

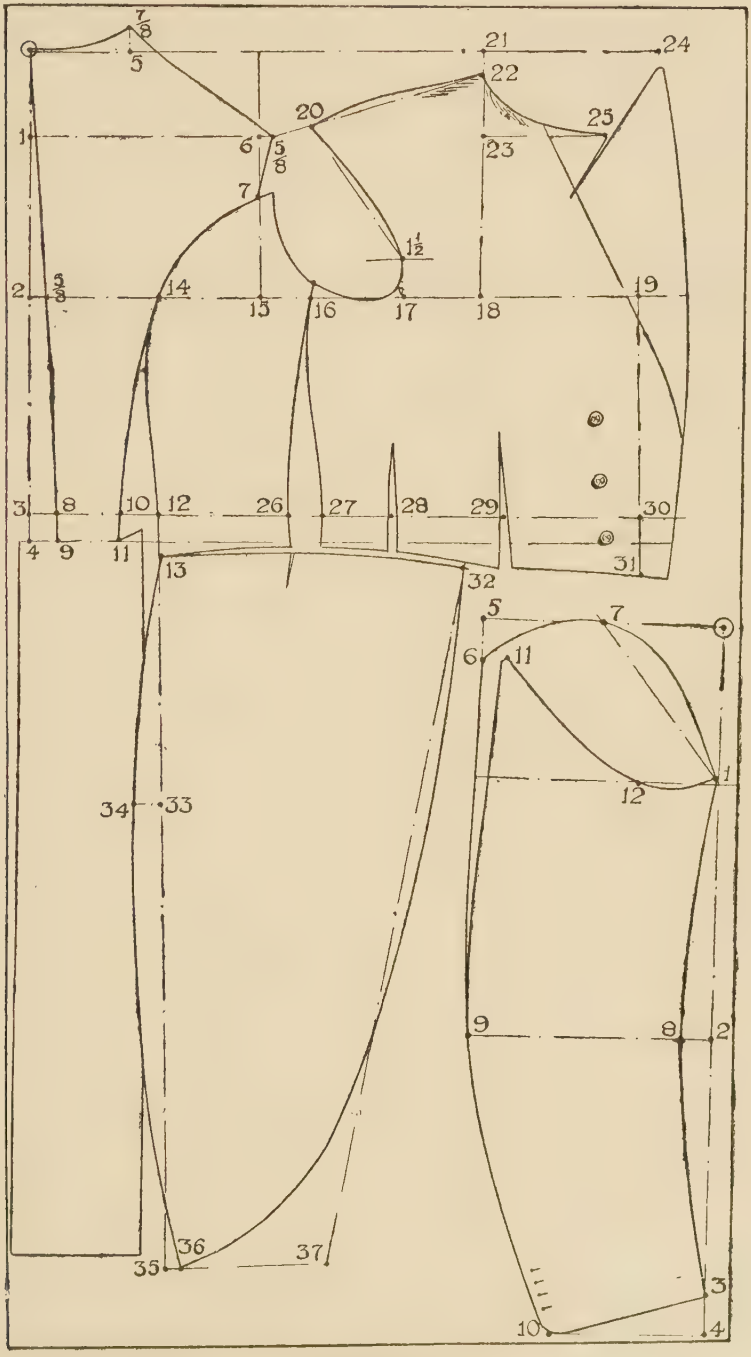
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DIAGRAM 80.

CHAPTER XXVI

DRAFT OF WEST END MORNING COAT

By J. W. LOVEGROVE

(Honorary President, London Alliance of Master and Foremen Tailors; Prize Medallist, etc.)

Diagram 81

THE measures are: 38″ breast; 34″ waist; 7½″ across back; 31″ length of sleeve; 9⅜″ scye depth; 17″ natural waist; 17¾″ fashion waist; 40″ length; 8⅜″ across chest; 13″ front shoulder; 17¾″ over shoulder. Scale 19″.

To reproduce, draw line 0, 3.
1 from 0 is 3″.
2 from 0, depth of scye, 9⅜″.
3 from 0, waist length, 17″.
Square lines from these points.
4 from 0, one-sixth of scale, 3¼″.
From 4 mark up ⅞″ and curve back neck to 0.
5 from 3 is 1″.
Draw centre of back from 0 through 5 to 6.
6 is ¾″ below 5.
Apply width of back, plus ½″ for seams (8″) from back seam; and locate 9.
Square up and down from 9 to 10 and 15.
Spring out ¼″ beyond 10, and draw shoulder seam to ⅞.
9 from 10 is 2″.
12 from ½ is 3¾″.
7 from 5 is 2″.
8 from 6 is also 2; complete back.
Use 12 as a pivot and sweep out ⅜″ from 9.
13 from 7 is 1½″.
14 is obtained by using 9 as a pivot and sweeping from 8.
Square a line from 14 to the front.
16 from 12 is ¼ scale plus ¾″, 5½″.
17 from 13 is ¼ scale less ¼″, 4½″.
The side-body is dropped ½″ below 17.
18 from 17 is 1″.
19 is obtained by measuring forward from point ½, the half breast measure plus 2½″, 21½″.
21 is the across chest measure (8⅜) back from 19.
Square up from 21.
23 is obtained by sweeping the front shoulder measure, less the back neck from 0 to 4, from 21 in the direction of 23.
Add 1″ and sweep again from 19.
The point at which these segments cut fixes the neck-point at 23.
For the purpose of comparison a line is squared up from breast line to 23, showing that 20 is one-sixth of scale from 21.
22 is fixed by sweeping the over-shoulder quantity, less the distance from ½ to 11 on back, from 21.
In marking the shoulder end drop ⅜″ below sweep as 22 A.
22 from 23 is ¼″ less than the length of back shoulder seam.
In drawing the scye raise side-body ¾″ above 16.
25 from 23 is one-sixth of scale.

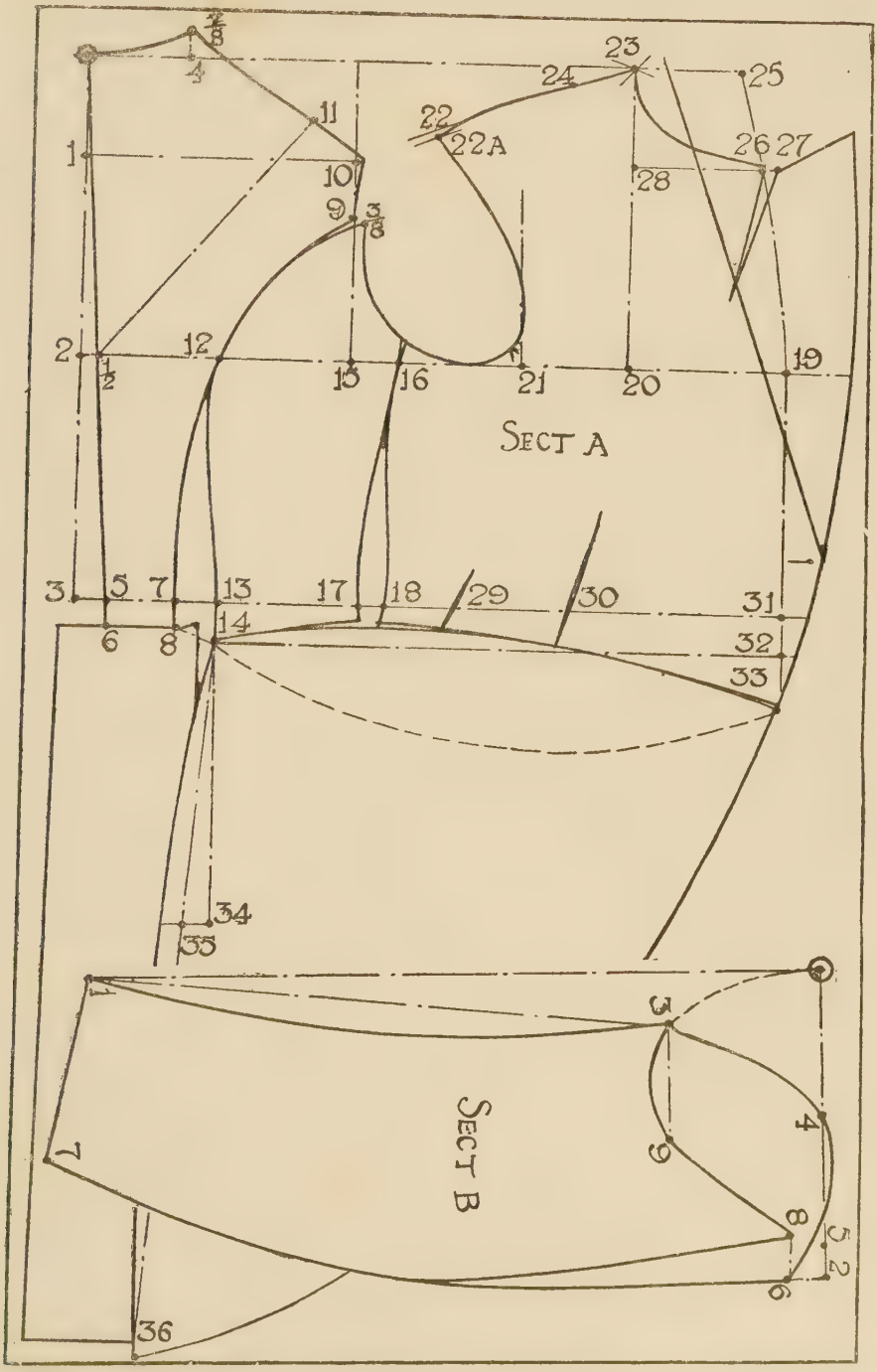

DIAGRAM 81.

Draw a line from 25 to 19.
31 is obtained by measuring up waist from 5 to 7, 13 to 17, and 18 to 31, adding 2″ beyond half waist measure, 19″.
Continue the line from 19 through 31.
28 is one-sixth of scale from 23.
Square out from 28.
27 is $\frac{5}{8}$″ from 26.
Add on 2″ beyond 19, $\frac{3}{4}$″ beyond 31, and $\frac{1}{2}$″ beyond 32.
24 is 2″ from 23.
33 is obtained by using 24 as a pivot and sweeping from 14.
29 is $2\frac{1}{4}$″ from 18; take out a tiny "fish."
30 is $3\frac{1}{4}$″ from 29; take out a bare $\frac{1}{4}$″.
Square down from 14.
34 is 9″ from 14.
35 is 1″ from 34.
36 is got by drawing a line from 14 through 35.
Add $\frac{5}{8}$″ of round beyond 35.
Draw the front with a continuous curve from top of lapel to bottom of skirt.

The Sleeve

To draft the sleeve, section B, square lines 0, 1, and 0, 2.
2 from 0, half circumference of scye plus 1″, $9\frac{3}{4}$″.
4 is midway between 0 and 2, $4\frac{7}{8}$″.
5 is 1″ back from 2.
3 is obtained by using 5 as a pivot and sweeping from 0, the same amount as 0, 4, $4\frac{7}{8}$″.
6 from 2 is $1\frac{1}{4}$″.
Draw crown of sleeve as shown from 6 through 4 to 3.
Measure off the sleeve length in the usual way to obtain elbow and cuff; and then sweep from 7 to 1 by 6.
Rule a line from 3 to 1 and hollow 1″.
Make width of elbow and cuff to taste or measure; in this case the elbow is $7\frac{1}{2}$″ and thecuff $5\frac{1}{2}$″—these quantities being on the narrow side for West End requirements.
8 from 6 is $1\frac{1}{4}$″; or measure the under part of scye and apply from 3 to 6.
9 is about $3\frac{3}{4}$″ from 3; hollow $\frac{1}{2}$″ from 3 to 9.

END OF VOL. I

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